Walker & Cockerell, ph. sc.

Stringer Lawrence and
Nawab Walajah.

19·11·3
ORT ST. GEORGE

MRO

DESCRIPTIVE LIST OF PICTURES

IN

GOVERNMENT HOUSE AND THE BANQUETING HALL, MADRAS.

MADRAS RECORD OFFICE

7149
XXI
73

NQ211 M(V,12)
N03
79047

DESCRIPTIVE LIST

OF

PICTURES IN GOVERNMENT HOUSE

AND THE

BANQUETING HALL, MADRAS.

PREPARED BY

LIEUT.-COL. H. D. LOVE, R.E.,

BY DIRECTION OF

HIS EXCELLENCY LORD AMPTHILL, G.C.I.E.,

Governor of Fort St. George and President in Council.

MADRAS:

PRINTED BY THE SUPERINTENDENT, GOVERNMENT PRESS.

1903.

Table of Contents.

	PAGE
Introduction	ix–xii
List of ladies, noblemen, and gentlemen who have rendered assistance in the preparation of this work	1–3
List of books, journals and papers consulted	4–6
Tabular list of Governors of Fort St. George	7–16
Domiciles of the pictures—	
(*a*) Government House and Fort St. George	17–35
(*b*) The Town Hall, the Exchange and the College Hall	36–43
(*c*) The Banqueting Hall	43–55
Tabular list and sketch of the Nawabs of the Carnatic and Titular Princes of Arcot	56–65
Tabular list of paintings in the collection	66–71
Tabular list of paintings formerly in the collection	72, 73
Tabular list of prints in the collection	74
History of the collection of pictures	75–120
Tabular list of paintings restored	121
Biographical notices of the artists	122–133
Descriptive list of paintings in the Banqueting Hall	134–187
Descriptive list of paintings in the Government House	188–222
Descriptive list of prints in the Government House	223–225
Index to the pictures	227, 228
Index to the artists	229
General index	230–239

List of Plates.

	PAGE
Stringer Lawrence and Nawab Walajah	*Frontispiece.*
Sketch Map of Madras in 1733	22
Fort St. George in 1749	26
The Fort Square	34
Lord Harris	142
Marquess of Tweeddale	144
Sir Thomas Munro	146
Sir George Barlow	148
Lord William Bentinck	150
Earl Cornwallis	154
Marquess Wellesley	164
Sir Eyre Coote	168
Lord Napier and Ettrick	182
Key to the Installation Picture	190
Lord Clive	202
Sir Arthur Wellesley	206
Lady Munro	212
Sir Thomas Strange	214
Sir Samuel Auchmuty	216
General Medows	220

Introduction.

WHEN this investigation was first entrusted to me by His Excellency Lord Ampthill, the whole subject seemed, after a preliminary enquiry for materials had been made, to be enveloped in Cimmerian darkness. Not even a list of the portraits is on record, though tradition asserts that one was compiled about 1876. Few of the pictures bear signature or date. Of the older canvases all but one have lost or have never possessed these marks of authenticity. Had the modesty of the artists been less pronounced, the task of research would have proved more easy. No illumination came from the Record Department. I apprehended at first that the documents on the subject, extending over more than a century, had by some malign accident perished *en masse*. Gradually however feeble rays from various sources streaked the gloom. The Record Office responded to the stimulus in a quite unexpected manner. It was ascertained that the pictures had been acquired in three ways: by public subscription, by presentation, and by purchase. Those obtained by subscription were not in the early days regarded as the property of Government: they lay outside the purview of the Secretariat. The donors of portraits generally addressed the Governors of the time, and the documents vanished in that holocaust of gubernatorial papers which signalises the departure from the Presidency of each retiring Chief. The purchased portraits alone could there be hope of tracing among the Secretariat records. These pictures were represented by only one-fifth of the total number, while about one-half had their origin in subscription. Happily, however, the maintenance of the works of art has for a hundred years been regarded as a Government obligation, and patient search by the office staff has revealed allusions and clues which have in some instances led to elucidation of the history of the pictures.*

* The Madras Record office identifies the painters of only five of the portraits.

B

Moreover there were other sources of information. Valuable assistance has been rendered by the India Office, the Calcutta Record Department, and the Calcutta Imperial Library. The public journals have proved a mine of wealth. *The Calcutta Gazette* is available from 1784, the *Madras Courier* from 1792,* the *Madras Gazette* from 1795 and the *Madras Government Gazette* from 1799. The files are sadly imperfect it is true: there are gaps of weeks, months, even years, but the journals, notwithstanding a surprising meagreness of local intelligence, have furnished numerous useful details. The *Asiatic Annual Register* supplies information for the period 1799 to 1810, and the *Asiatic Journal* from 1816 to 1840. Other contemporary literature has given clues to the origin of some of the portraits. The Paymaster of Carnatic Stipends has been good enough to examine his Persian records in connection with the pictures of Nawabs. Particulars have been obtained in a few cases from the backs of the canvases and frames. Last but not least a store of information has been derived through direct communication with the descendants of the illustrious personages portrayed, and with other persons possessed of special knowledge.

Particularly recognised is the kindness of Lord Elphinstone, without whose aid few of the sixty or seventy portraits in the Installation picture would have been identified with certainty; of the Marquess of Tweeddale who named the painters of the pictures of the Marquess and Marchioness of that ilk; of Sir Alexander Arbuthnot in connection with the picture of Mr. Morehead; of Lord Harris who disclosed the limner of his father's portrait; of the Earl of Powis who performed a similar service in connection with the picture of Nawab Azím-ud-daula; of Lady Adam, Colonel Bertie Hobart, Lord Napier and Ettrick, the Dowager Lady Napier and Ettrick, the Lady Caroline Grenville, and many others who have supplied information unobtainable from other sources.

---

* The *Courier* was in existence in 1787.

Conspicuous assistance has been most kindly rendered by Mr. William Foster of the Record Department of the India Office who has, notwithstanding his multifarious duties and literary researches, taken a real personal interest in the success of this investigation; also by Mr. A. T. Pringle of the Madras Secretariat, Mr. C. R. Wilson of the Record Department of the Government of India, and Mr. Macfarlane of the Imperial Library, Calcutta. Mr. H. C. West has very obligingly examined the older files of the *Madras Courier* and other books and papers which are stored in the British Museum and at the India Office; Colonel Vibart has furnished full particulars of the pictures in the East India United Service Club; while Mr. R. Hill of the Government Press has given the most careful personal attention to the printing and binding of this embodiment of the researches that have been carried out. An attempt is made at the end of this introduction to acknowledge the help kindly given by a great number of others.

Among the books consulted, the first place must be given to that valuable classic the *Dictionary of National Biography*, which has been largely drawn upon. Redgrave's *Dictionary of Artists* has also been freely used. These and other works to which I am indebted are enumerated below.

The result now put forward is incomplete. It is hoped however that as fresh discoveries are made, the *lacunæ* will be filled up, fact may replace conjecture, and hidden things be made manifest.

In the Descriptive List the paintings are referred to in the order in which they hang in the Banqueting Hall and Government House. This order has not been constant in the past and it may be varied in the future. On the whole however it seems more convenient than the chronological, alphabetical or other order. A short description is given of each picture, including the dimensions of the visible canvas, the name of the painter, the pose of the figure and the nature of the accessories; and this is followed by a brief biographical notice of the subject of the portrait.

The pictures comprise Royal personages, Governors-General, Governors, wives of Governors, Nawabs of the Carnatic, a Nawab of Oudh, a Chief Justice, and Commanders-in-Chief and other distinguished Generals. For a proper understanding of the pictures a few pages are first devoted to (1) a chronological list of the Governors of Fort St. George, with the dates of some noteworthy events contemporaneous with their rule, so that the Governors may be placed in their proper historical perspective; (2) a short description of the past and present domiciles of the pictures, viz., Government House, the Exchange and the Banqueting Hall; (3) a sketch of the Nawabs of the Carnatic whose history was formerly so closely interwoven with that of the East India Company; (4) a list of the pictures followed by a brief history of the collection; and (5) short biographical notices of the painters represented. After this introductory matter the Descriptive List is printed.

The photogravures in the volume have, with one exception, been executed from photographs taken locally. That of Lord Clive however has, by the courtesy of Mr. Alexander Baillie and of the Committee of the Oriental Club, been reproduced from a picture belonging to the Club which is similar to the portrait in Government House, Madras.

H. D. LOVE, Lieut.-Colonel, R.E.,
Principal, College of Engineering.

MADRAS,
June 1903.

Supplementary Notes.

(1) *Page* 119, *footnote.—"The picture bears the initials G. W."* It is signed "Geo. Willison, pinxt., Madras, 1777."

(2) *Page* 192—"*Dent's Gardens.*"—The house is an old one, and is marked, but not named, in the map of Madras, dated 2nd November 1798, which was prepared to shew the limits of jurisdiction of the Recorder's Court. The name may perhaps be due to Cotton Bowerbank Dent who arrived in Madras as a Writer in 1763, and who, thirty years later, was a Senior Merchant and First Member of the Board of Trade.

(3) *Page* 215—"*Volunteer Battalions.*"—These would be more correctly described as *Madras Militia*. The corps was formed in December 1798 for the defence of Madras during the absence of the troops in the Seringapatam campaign. It comprised two companies of *Fort Militia* with Sir Thomas Strange and Mr. William Petrie as Lieutenant-Colonels, four companies of *Black Town European Militia* with Mr. E. W. Fallofield as Lieutenant-Colonel, one *Armenian Company of Militia* and four companies of *Portuguese Militia*. Lord Clive was Colonel of the Fort Militia and Commandant of the whole. The Militia was replaced in 1804 by the *Madras Fencibles.*

(4) *Page* 215, *footnote*—"*Brodie Castle.*"—James Wathen, who visited Madras in 1811, remarks that the house was erected by Mr. Brodie "at a vast expence. This gentleman had lost all his great possessions by misfortunes in trade, and now resided at Madras in a comparatively humble station." See Wathen's *Journal of a Voyage in 1811 and 1812 to Madras and China in the H. C. S. "Hope," Captain*

James Pendergrass, 1814. If Mr. Wathen is correct, the house must have been built by Mr. W. Douglas Brodie, who was the only person bearing that surname in Madras in 1811. He is shewn in the Madras Almanac for 1812 as an "Agent," but he probably belonged originally to the firm of Tulloh, Connell and Brodie.

List of Ladies, Noblemen and Gentlemen who have rendered assistance in the preparation of this work.

ABDUL ALI, Khan Bahadur.
Lady ADAM.
W. S. ADIE, Esq., I.C.S.
Sir ALEXANDER ARBUTHNOT, K.C.S.I., C.I.E.
F. W. ASHPITEL, Esq.
AZAM HUSSAIN SAHIB.
ALEXANDER F. BAILLIE, Esq., F.R.G.S.
H. K. BEAUCHAMP, Esq., C.I.E.
Colonel J. BIDDULPH.
Mons. A. BOURGAIN.
The Rev. the Right Honourable Lord BRAYBROOKE.
Captain E. W. BRODIE.
Major-General Sir OWEN BURNE, G.C.I.E., K.C.S.I.
D. F. CARMICHAEL, Esq.
H. E. CLERK, Esq.
The Most Reverend Archbishop COLGAN, D.D.
J. R. COOMBES, Esq.
EYRE COOTE, Esq.
J. J. COTTON, Esq., I.C.S.
LIONEL CUST, Esq., M.V.O.
LOWES DICKINSON, Esq.
Lieutenant-Colonel J. G. DOWNING, I.A.
The Right Honourable Sir M. E. GRANT DUFF, G.C.S.I., C.I.E.
The Right Honourable Lord ELPHINSTONE.
Lieutenant-Colonel W. E. G. FORBES, C.B.
Lieutenant-Colonel R. F. FORMBY, I.A.
WILLIAM FOSTER, Esq.
The late J. H. GARSTIN, Esq., C.S.I.
NAWAB GHULAM MUHAMMAD GHAUS, Khan Bahadur.
GHULAM MAHMUD, Khan Bahadur.
ALGERNON GRAVES, Esq., F.S.A.

HAJI GHULAM MUHAMMAD, Sharf-ud-daula.
The Lady CAROLINE GRENVILLE.
The Right Honourable Lord HARRIS, G.C.S.I, G.C.I.E.
C. H. A. HILL, Esq., I.C.S.
R. HILL, Esq.
Colonel BERTIE HOBART.
Sir PHILIP P. HUTCHINS, K.C.S.I.
INAYAT HUSSAIN SAHIB.
D. E. W. LEIGHTON, Esq.
W. J. LLOYD, Esq.
J. MACFARLANE, Esq.
The Hon'ble Mr. GORDON MACKENZIE, C.I.E., I.C.S.
Surgeon-Major-General R. W. MEADOWS.
Miss E. M. MERRICK.
Lieutenant-Colonel Sir G. M. MOORE, *Kt.*, C.I.E.
The late Sir MUHAMMAD MUNAWWAR ALI, Khan Bahadur, K.C.I.E.
MUHAMMAD MOHI-UD-DIN SAHIB.
Sir WILLIAM MUIR, K.C.S.I.
The Dowager Lady NAPIER and ETTRICK, C.I.
The Right Honourable Lord NAPIER and ETTRICK.
M.R.Ry. C. L. NARASIMHAYYA.
Mrs. F. PENNY.
The Honourable EVELYN PIERREPOINT.
J. VAN POPE, Esq.
His Grace the DUKE OF PORTLAND.
The Right Honourable the EARL OF POWIS.
Sir FREDERICK PRICE, K.C.S.I.
A. T. PRINGLE, Esq.
J. D. REES, Esq., C.I.E.
Sir GEORGE REID, *Kt.*, P.R.S.A.
Mons. A. RELIER.
The Hon'ble Mr. H. A. SIM, C.I.E., I.C.S.
The Hon'ble Mr. G. STOKES, C.S.I., I.C.S.
A. BURROUGHS STRANGE, Esq.
A. J. STUART-WORTLEY, Esq.
M.R.Ry. P. SUBBA RAU.
M.R.Ry. S. SUBRAMANYA AIYAR.
J. B. THOMSON, Esq., I.C.S.
EDGAR THURSTON, Esq.

The Right Honourable Sir GEORGE O. TREVELYAN, *Bart.*

The Most Honourable the MARQUESS OF TWEEDDALE.

Lieutenant-General F. W. TYRRELL.

M.R.Ry. RAJA RAJA VARMA.

M.R.Ry. RAVI VARMA.

Colonel H. M. VIBART.

His Grace the DUKE OF WELLINGTON.

The Right Honourable Lord WENLOCK, G.C.S.I., G.C.I.E., K.C.B.

H. C. WEST, Esq.

C. R. WILSON, Esq.

Books, Journals and Papers consulted.

Anonymous.—Allen's Indian Mail.
Do. Asiatic Annual Register, 1799–1810.
Do. Calcutta Government Gazette.
Do. Defence of Lord Pigot, 1777.
Do. History and Management of the East India Company, 1779.
Do. Historical Record of the First Madras European Regiment, 1843.
Do. Madras Athenæum.
Do. Madras Courier.
Do. Madras Gazette.
Do. Madras Government Gazette.
Do. Madras Journal of Literature and Science, 1833–1866.
Do. Madras Mail.
Do. Madras Times.
Do. Notices of Madras and Cuddalore in the last Century, 1858.
Do. Original Papers relative to Tanjore, 1777.
Do. Royal Military Panorama or Officer's Companion, 1814.
Do. Selections from the Asiatic Journal, 1816–1840.
Aitchison.—A Collection of Treaties, etc., Vol. V, 1864.
Arbuthnot.—Memoir of Sir Thomas Munro, 1886.
Do. Lord Clive, 1899.
Baillie.—The Oriental Club and Hanover Square, 1901.
Beveridge.—Comprehensive History of India, 1865.
Biddulph.—Stringer Lawrence, 1901.
Boulger.—Lord William Bentinck, 1892.
Bradshaw.—Sir Thomas Munro, 1894.
Cambridge.—Account of the War in India, 1761.
Cust.—Historical and Descriptive Catalogue of Pictures in the National Portrait Gallery, 1900.
Dirom.—Narrative of the Campaign, 1793.
Dow.—History of Hindostan, 1770.
Durand.—Descriptive List of Pictures in Government House, Calcutta, 1897.
Fay (Mrs.).—Original Letters from India, 1817.

Forrest.—Sepoy Generals, 1901.
Foster.—Catalogue of Paintings, etc., in the India Office, 1902.
Do. The Founding of Fort St. George, Madras, 1902.
Fryer.—New Account of East India and Persia, 1698.
Garstin.—Manual of the South Arcot District, 1878.
Gleig.—Sir Thomas Munro, 1830.
Government.—Manual of the Administration of the Madras Presidency, 1885.
Do. Records.
Graves.—Dictionary of Artists, 1901.
Hamilton (A.).—New Account of the East Indies, 1727 and 1744.
Hamilton (Dr.).—East India Gazetteer, 1820.
Heber.—Narrative of a Journey, 1828.
Hedges.—Diary of William Hedges, Esq., 1887.
Higginbotham.—Men whom India has known, 1874.
Hodges.—Travels in India during 1780–83, 1794.
Hunter.—The Indian Empire, 1893.
Ives.—A Voyage from England to India in MDCCLIV, 1773.
Kaye.—Lives of Indian Officers, 1873.
Keene.—Beale's Oriental Biographical Dictionary, 1894.
Kindersley (Mrs.).—Letters from the East Indies, 1777.
Law.—Historical Catalogue of the Pictures at Hampton Court, 1902.
Leighton.—Vicissitudes of Fort St. George, 1902.
Mahan.—Influence of Sea Power upon History, 1890.
Malden.—Freemasonry on the Coast of Coromandel.
Malleson.—History of the French in India, 1868.
Mayo.—Medals and Decorations, 1897.
Mill.—History of British India, 1820 and 1848.
Moor.—Narrative of the Operations against Tippoo, 1794.
Moore.—Manual of the Trichinopoly District, 1878.
Orme.—History of the Transactions in Indostan, 1778.
Penny (Mrs.).—Fort St. George, Madras, 1900.
Pope.—Text Book of Indian History, 1880.
Prinsep.—Record of Services of Madras Civilians, 1885.
Redgrave.—Dictionary of Artists of the English School, 1878.
Robins.—Principles of Gunnery, 1805.
Rose.—New General Biographical Dictionary, 1840.
Seth.—History of the Armenians in India, 1895.
Seton Karr.—Selections from the Calcutta Gazettes, 1784–1805, 4 Volumes, 1865.
Sewell.—Sketch of the Dynasties of Southern India, 1883.

Taylor.—Madrasiana, 1863.
Thornton.—Gazetteer of India, *Cir.* 1845.
Do. History of the British Empire in India, 1843.
Trotter.—Warren Hastings, 1890.
Twining.—Travels in India a hundred years ago, 1893.
Valentia (Lord).—Voyages and Travels, 1809.
Various Authors.—Dictionary of National Biography, 69 Volumes, 1885–1901.
Vibart.—Military History of the Madras Engineers, 1881.
Vinson.—Les Français dans l'Inde, 1894.
Wheeler.—Chronological Annals of the British Government at Madras, 1861.
Do. Early Records of British India, 1878.
Do. Madras in the Olden Time, 1861.
Wilks.—Historical Sketches of the South of India, 1817.
Wilson (Colonel).—History of the Madras Army, 1883.
Wilson (C. R.).—Descriptive Catalogue of the Paintings, etc., in the Rooms of the Asiatic Society of Bengal, 1897.
Wilson (Sir Charles).—Lord Clive, 1890.
Yule and Burnell.—Glossary of Anglo-Indian Words, 1886.

List of Governors of Fort St. George.

Name.	Assumed office.	Remarks.
Mr. Francis Day	1st Mar. 1639..	Agent. Obtained grant of land from the Rajah of Chandragiri, and founded Fort St. George. Fort commenced 1640.
Mr. Andrew Cogan	1641	Fort completed 1643.
Mr. Francis Day	Aug. 1643 ..	Returned from England 1642 and served under Mr. Cogan till 1643.
Mr. Henry Greenhill ..	....	Agent.
Mr. Aaron Baker	1st Sept. 1652..	Agency raised to Presidency 1653, but reduced 1655.
Sir Thomas Chamber ..	1659	Agent, but signed as President. Accession of King Charles II, 1660.
Sir Edward Winter ..	Feb. 1661 ..	President. Hostilities with King of Golconda. Bombay ceded to the Crown 1661.
Mr. George Foxcroft ..	June 1665 ..	Agent and Governor. Arrested and imprisoned by Sir E. Winter, 1665.
Sir Edward Winter	16th Sept. 1665.	Sir William Langhorne arrived 1668, and reinstated Mr. Foxcroft.
Mr. George Foxcroft ..	22nd Aug. 1668.	Agent and Governor. St. Thomé taken by Dutch from Portuguese 1669.
Sir William Langhorne, *Bart.*	1670	Fort enlarged. Rent of 1,200 pagodas paid to King of Golconda. French occupation of St. Thomé 1672–1674. Pondicherry founded 1674. Capuchin Church in Fort St. George built 1675.
Mr. Streynsham Master ..	27th Jan. 1678..	President and Governor. Fort strengthened. Court of Judicature established 1678. St. Mary's Church completed 1680.

Name.	Assumed office.	Remarks.
Mr. William Gyfford ..	3rd July 1681 ..	Madras Bank founded 1683. Judge Advocate's Court established 1683.
Mr. Elihu Yale	8th Aug. 1684 ..	Provisional during Mr. Gyfford's absence in Bengal. Court of Admiralty created.
Mr. William Gyfford ..	26th Jan. 1685.	Accession of King James II, 1685.
Mr. Elihu Yale	25th July 1687.	Mayor and Corporation appointed 1688. Golconda subdued by Aurungzebe. Calcutta (Chuttanuttee) founded by Charnock 1689. Fort St. David founded 1690. Repulse of French fleet in Madras roads 1690. Sir John Goldsborough appointed "Chief Governor" in the East Indies 1692.
Mr. Nathaniel Higginson ..	3rd Oct. 1692 ..	Egmore* and Pursewaukum acquired 1692. Pondicherry taken by the Dutch 1693.
Mr. Thomas Pitt	7th July 1698 ..	Fort William founded 1700. Fort St. George blockaded by Daud Khan 1702. Accession of Queen Anne 1702. Purchase of Pitt diamond 1704. Nungumbaukum, Veyasarpadi and Ennore acquired 1708.
Mr. Gulstone Addison ..	18th Sept. 1709.	Died the following month.
Mr. Edward Montague ..	17th Oct. 1709 ..	Provisional.
Mr. William Fraser	3rd Nov. 1709.	Provisional.
Mr. Edward Harrison ..	11th July 1711.	Armenian Church founded 1712. Accession of King George I, 1714. Calcutta became independent of Madras 1715.
Mr. Joseph Collet	8th Jan. 1717 ..	Fort School founded.
Mr. Francis Hastings ..	18th Jan. 1720 ..	Provisional. Died at Madras 1721.

* *Egmore—ezhu-úr* = seven villages.

Name.	Assumed office.	Remarks.
Mr. Nathaniel Elwick ..	15th Oct. 1721..	Common table in the Fort abolished 1722. Mint established 1723.
Mr. James Macrae	15th Jan. 1725..	Marmalong bridge built by Petrus Uscan, the Armenian, 1726.* Mayor's Court reorganised by Charter 1727. Accession of King George II, 1727.
Mr. George Morton Pitt ..	14th May 1730..	Chintadripetta built.
Mr. Richard Benyon ..	23rd Jan. 1735..	Madras threatened by the Maharattas. Vepery,† Perambore and Poodoopaukum acquired 1742.
Mr. Nicholas Morse ..	17th Jan. 1744..	Fort St. George capitulated to Labourdonnais after bombardment, 10th September 1746. Sepoys first enlisted 1746.

Contrary to agreement after capitulation, the French retained possession of the Fort from the 10th September 1746 to the 13th August 1749, when it was restored by the Peace of Aix-la-Chapelle. In the interval the British settlements were administered from Fort St. David, first by Mr. John Hinde, and on his death by Mr. Charles Floyer who was dismissed in 1750.

Mr. Richard Prince	1749	Deputy Governor of Fort St. George. Madras reoccupied by Stringer Lawrence. Mylapore and St. Thomé ceded by the Nawab 1749.
Mr. Thomas Saunders ..	19th Sept. 1750.	Poonamallee acquired 1750. Clive's defence of Arcot 1751. Swiss Companies raised 1751. Seat of Government retransferred to Fort St. George 1752. General Hospital founded 1753. Defence of Trichinopoly by Lawrence 1752–54.

* *Marmalong* from the village of Mámbalam, *ma-ambalam* = open space of mango trees. The bridge, which replaced an older one of stone (*vide* Schultze's Diary for 1726), bears the following inscription—HUNC PONTEM EDIFICARI JUSSIT PRO BONO PUBLICO COJA PETRUS USCAN NATIONE ARMENI ANNO SALUTIS MDCCXXVI.

† *Vepery—veppam-éri* = tank with neem trees.

Name.	Assumed office.	Remarks.
Mr. George Pigot	14th Jan. 1755..	Afterwards Lord Pigot. Walajah Bridge built 1755. Appointment of Town Major created 1755. Battle of Plassey 1757. Fort St. David taken by French 1758. Fort St. George unsuccessfully besieged by Lally 17th December 1758 to 10th February 1759. Surrender of the French at Masulipatam after siege and assault by Colonel Forde 1759. Defeat of French at Wandewash by Eyre Coote 1760. Pondicherry taken by Eyre Coote 1761. Capture of Manilla by Draper 1762. Jaghire of Chingleput assigned by Nawab 1763. Treaty of Paris 1763.
Mr. Robert Palk	14th Nov. 1763..	Surrender of Madura to British and execution of Muhammad Yusuf 1764. Manilla restored to Spain 1764. Battle of Buxar 1764. Clive's Fund established 1765. Cession of Northern Circars 1766.
Mr. Charles Bourchier ..	25th Jan. 1767..	Foreign Legion enlisted 1768. Invasion of Carnatic by Hyder Ali 1767 and 1769. Peace signed at the Mount 1769.
Mr. Josias DuPré	31st Jan. 1770..	Nicholas Morse died at Madras 1772.
Mr. Alexander Wynch ..	2nd Feb. 1773.	Tanjore taken by General Joseph Smith 1773.
Lord Pigot	11th Dec. 1775..	Restoration of Tanjore to the Rajah 1776. Lord Pigot kidnapped by his Councillors 1776; died in restraint.
Mr. George Stratton ..	24th Aug. 1776.	Usurped the Government. Suspended 1777.

Name.	Assumed office.	Remarks.
Mr. John Whitehill	31st Aug. 1777.	Provisional.
Sir Thomas Rumbold ..	8th Feb. 1778.	Body Guard formed 1778. Pondicherry taken by Sir H. Munro 1778. Mahé taken 1779.
Mr. John Whitehill	6th April 1780.	Provisional. Hyder Ali invaded Carnatic and defeated General Baillie 1780.
Mr. Charles Smith	8th Nov. 1780.	Provisional.
Lord Macartney	22nd June 1781.	Defeat of Hyder Ali by Eyre Coote at Porto Novo 1781. Defence of Wandewash by Flint 1781. Storming of Trincomalee by Admiral Hughes 1782. Death of Hyder Ali 1782. Eyre Coote died at Madras 1783. Board of Control established 1784.
Mr. Alexander Davidson ..	18th June 1785..	Provisional.
Major-General Sir Archibald Campbell, K.B.	6th April 1786.	Also Commander-in-Chief. Board of Revenue created 1786. Madras Post Office established 1786. Warren Hastings impeached 1786. Military Orphan Asylum founded 1787. Madras Exchange Company formed 1787.
Mr. John Holland	7th Feb. 1789.	Provisional.
Mr. Edward John Holland ..	13th Feb. 1790.	Provisional. Travancore attacked by Tippoo Sultan.
Major-General William Medows.	20th Feb. 1790.	Also Commander-in-Chief. Lord Cornwallis' Mysore Campaign 1791–92. Capture of Bangalore, Nandidrúg and Savandrúg 1791. Victory of Seringapatam 1792. Malabar, Dindigul and Salem acquired 1792.

Name.	Assumed office.	Remarks.
Sir Charles Oakeley, *Bart.* ..	1st Aug. 1792..	Observatory founded 1792. Capture of Pondicherry by Brathwaite 1793. Survey School established 1794.
Lord Hobart	7th Sept. 1794.	Afterwards Earl of Buckinghamshire. Malacca and Amboyna reduced, and Trincomallee and Colombo subdued 1795. Regiment de Meuron transferred to East India Company 1795. Lighthouse erected in the Fort 1796. Army reorganised 1796. Cession of Dutch Settlements in Ceylon 1796. Recorder's Court established 1798.
Lieutenant-General George Harris.	21st Feb. 1798..	Provisional. Also Commander-in-Chief. Afterwards Lord Harris of Seringapatam and Belmont.
Lord Clive	21st Aug. 1798..	Afterwards Earl of Powis. Storming of Seringapatam and death of Tippoo 1799. Coimbatore, Nilgiri, Wynád, Canara and Tanjore acquired 1799. Cornwallis' statue erected 1800. Annexation of the Carnatic 1801. Supreme Court established 1801. Sudder and Foujdary Courts formed 1802. Cochrane's Canal opened 1802. Banqueting Hall completed 1802.
Major-General Lord William Cavendish Bentinck, G.C.B., G.C.H.	30th Aug. 1803.	Battle of Assaye 1803. Pondicherry taken 1803. Madras Fencibles raised 1805. Cornwallis Cenotaph erected 1805. Mutiny at Vellore 1806. Madras Government Bank established 1806. Civil Orphan Asylum founded 1807.

Name.	Assumed office.	Remarks.
Mr. William Petrie	11th Sept. 1807	Provisional.
Sir George Hilaro Barlow, *Bart.*, G.C.B.	24th Dec. 1807.	Monegar Choultry founded 1808. Mutiny of Officers 1809. Madras Volunteer Battalion formed 1810. Addiscombe College founded 1810. Conquest of Java 1811. College of Fort St George reorganised 1812.
Lieutenant-General the Hon'ble John Abercromby.	21st May 1813..	Provisional. Also Commander-in-Chief.
Right Hon'ble Hugh Elliot.	16th Sept. 1814.	St. George's Cathedral completed 1815. Battle of Mahídpur 1817. New Observatory built 1818. Currency changed from pagodas to rupees 1818. Madras Literary Society established 1818.
Major-General Sir Thomas Munro, *Bart.*, K.C.B.	10th June 1820.	Fort Lighthouse rebuilt 1820. St. Andrew's Church completed 1821. Trunk roads commenced 1822. Burmese War 1825. Munro died near Gooty 1827.
Mr. Henry Sullivan Graeme.	10th July 1827.	Provisional.
Right Hon'ble Stephen Rumbold Lushington.	18th Oct. 1827 ..	Madras-Bangalore road commenced 1828. Madras Club established 1832.
Lieutenant-General Sir Frederick Adam, K.C.B.	25th Oct. 1832..	Annexation of Coorg 1834. Agri-Horticultural Society formed 1835. Medical School founded 1835. Chamber of Commerce established 1836.
Mr. George Edward Russell ..	4th Mar. 1837.	Provisional.
Lord Elphinstone, G.C.H. ..	6th Mar. 1837.	Coleroon anicut completed 1837. Christian College founded 1837. St. Mary's College founded 1839. Kurnool acquired 1840. Embarkation of Madras troops for China 1840. Madras "University" opened 1841.

Name.	Assumed office.	Remarks.
Lieutenant-General the Marquess of Tweeddale, K.T.	24th Sept. 1842.	Also Commander-in-Chief. First P. & O. Steamer arrived at Madras 1842. Maternity Hospital established 1844. Esplanade Lighthouse built 1844. Madras Polytechnic opened 1847.
Mr. Henry Dickinson ..	23rd Feb. 1848.	Provisional.
Major-General Sir Henry Pottinger, *Bart.*, G.C.B.	7th April 1848.	Museum opened 1851. Burmese War 1851. Pegu annexed 1852. Gódávari anicut completed 1852.
Mr. Daniel Eliott	24th April 1854.	Provisional.
Lord Harris	28th April 1854.	Telegraph opened. Madras-Poonamallee 1854. Sivaji, Rajah of Tanjore, and Ghulam Muhammad Ghaus, Nawab of Carnatic, both died October 1855. Carnatic musnud abolished 1856. Survey School developed into Engineering College 1857. Volunteer Guards raised 1857. Government transferred from Company to Crown 1858.
Sir Charles Edward Trevelyan, K.C.B.	28th Mar. 1859.	Iron pier commenced 1859. People's Park opened 1859.
Mr. William Ambrose Morehead.	8th June 1860.	Provisional.
Sir Henry George Ward, *Kt.*, G.C.M.G.	5th July 1860.	Died at Madras the following month.
Mr. William Ambrose Morehead.	4th Aug. 1860.	Provisional.
Colonel Sir William Thomas Denison, K.C.B., R.E.	18th Feb. 1861.	Iron pier opened 1861. Memorial Hall founded 1861. South Indian Railway opened to Trichinopoly 1862. Supreme and Sudder Courts merged in High Court 1862.
Mr. Edward Maltby	26th Nov. 1863.	Provisional, while Sir William Denison acted as Viceroy.

Name.	Assumed office.	Remarks.
Colonel Sir William Thomas Denison, K.C.B., R.E.	18th Jan. 1864.	Resumed office. Great storm wave at Masulipatam 1864. Indo-European telegraph opened 1865.
Lord Napier of Merchistoun, K.T.	27th Mar. 1866.	Afterwards Lord Napier and Ettrick. Senate House founded 1868. Visit of His Royal Highness the Duke of Edinburgh 1870. Submarine cable to Madras 1871. Through railway Madras-Bombay opened 1871. Investiture of Prince Azím Jah 1871.
Mr. Alexander John Arbuthnot, C.S.I.	19th Feb. 1872.	Provisional.
Lord Hobart	15th May 1872.	Madras Waterworks opened 1873. Lord Hobart died at Madras 1875.
Mr. William Rose Robinson, C.S.I.	29th April 1875.	Provisional.
Duke of Buckingham and Chandos, G.C.S.I., C.I.E.	23rd Nov. 1875.	His Royal Highness the Prince of Wales founded Madras Harbour 1875. Great famine 1876–77. Queen proclaimed Empress of India, 1877. Buckingham Canal commenced 1877. Afghan war 1878. Revolt in Rampa 1879. Beach batteries erected 1879.
Right Hon'ble William Patrick Adam, C.I.E.	20th Dec. 1880.	Rendition of Mysore 1881. Mr. Adam died at Ootacamund 1881.
Mr. William Hudleston, C.S.I.	24th May 1881	Provisional.
Right Hon'ble Sir Mountstuart Elphinstone Grant Duff, G.C.S.I., C.I.E.	5th Nov. 1881.	Madras harbour ruined by cyclone 1882. Riots at Salem 1882. Victoria Hall founded 1883. New Post and Telegraph Offices completed 1884. Marina completed 1885. Gosha Hospital opened 1885. Ophthalmic Hospital opened 1886. Upper Burma annexed 1886.

Name.	Assumed office.	Remarks.
Lord Connemara, G.C.I.E. ..	8th Dec. 1886.	Jubilee of Her Majesty Queen Victoria 1887. Visit of His Royal Highness Prince Albert Victor to Madras 1889.
Mr. John Henry Garstin, C.S.I.	1st Dec. 1890.	Provisional.
Lord Wenlock, G.C.S.I., G.C.I.E.	23rd Jan. 1891.	New Law Courts opened 1892. New Lighthouse established 1894. Periyar dam completed 1895. New Observatory founded at Kodaikánal 1895.
Sir Arthur Elibank Havelock, G.C.M.G., G.C.I.E.	18th Mar. 1896.	Epidemic of Plague 1898. Boer War 1899.
Lord Ampthill, G.C.I.E. ..	28th Dec. 1900.	Accession of King Edward VII, 1901. Coronation Durbar at Delhi, 1903.

Domiciles of the Pictures.

(a) GOVERNMENT HOUSE AND FORT ST. GEORGE.

Although not quite germane to a descriptive list of pictures, perhaps the introduction of a brief notice of the growth of Fort St. George may be pardoned in consideration of the difficulty of dissociating the Fort from its sometime centre and citadel Government House. Notwithstanding the recent publication of two works dealing with Fort St. George, the history of the Fort *quâ* fortress has yet to be written; and advantage is taken of the present opportunity to dispel an idea which very generally prevails that we are largely indebted to the French occupation for the existing plan of the defensive works. Unfortunately there seems to have been at some period a wholesale destruction of drawings. All that can now be traced are (1) copies of the map of 1733 * as prepared for Wheeler's *Madras in the Olden Time*, (2) the plan of the Fort of about 1749 after Paradis,† in which the environs are admittedly shown inexactly, drawn up during the French occupation, (3) a large-scale outline plan of the works as in 1747, prepared in 1857 by the Garrison Engineer Captain Rawlins, (4) the drawings of 1758 and 1759 given by Orme and Cambridge, (5) the Secretariat plans of 1818 and 1820, and (6) the Commanding Royal Engineer's plans of 1846, 1851 and later years. On these plans and the descriptions given by Fryer, Hamilton, Orme, Call, Rawlins, ‡ and others the following sketch is based.

* The original map, drawn during the governorship of Mr. George Morton Pitt, was in existence in 1861. Only sketchy copies on a scale of 2 inches to a mile are now available.

† Paradis was killed in 1748.

‡ Min. Cons., P.W.D., No. 2068, dated 5th November 1857.

What time Fort St. George was the only British territorial possession * on the coast of Coromandel, the Governor's residence was naturally within the ramparts. It was in 1639, when Charles I was king, that Mr. Francis Day, the East India Company's Agent at Armegon, obtained from the Rajah of Chandragiri a strip of coast at the mouth of the Cooum. He at once set about making a fortified enclosure on the ground between the Island and the sea, and the work was continued by Andrew Cogan in 1641 and 1642. It appears to have measured about 100 yards by 80 yards, and to have been conterminous with the Fort Square of a later period. Streets of buildings sprang up around the Fort on the spit of sand between the sea and the river, and constituted the *White Town*. At the north and south limits of the town two walls were built across the spit, each with a bastion or *point* at either end, while a third wall of weak section was constructed along the sea face. On the river side there was no wall but what the inhabitants built for their houses and gardens. The White Town was thus enclosed within an *Outer Fort*, which like the *Inner Fort* was quadrangular. North of the White Town, but close to it, was the *Gentoo Town* or *Black Town* which extended northward to Parry's corner and westward to Popham's Broadway. This town was in its turn walled by Governor Yale in 1692.

The earliest detailed account we have of the Fort is from the pen of Dr. John Fryer, F.R.S., who visited Madras in 1673 during the Governorship of Sir William Langhorne. In his *New Account of East India and Persia* he says :—

"As it [the fortress] looked on the Water it appeared a Place of good force. The Outwork is walled with Stone to a good heighth, thick enough to blunt a Cannon-bullet, kept by half a dozen Ordnance at each side the Water-gate, besides an Halfmoon of five Guns. At both Points are mounted twelve Guns eying the Sea, *Maderas* and St. *Thomas*; under these in a Line stand Pallisadoes, reaching from the Wall to the Sea; and hedge in at least a Mile † of ground.

---

* The Company owned a factory at Masulipatam but no territory.

† It is feared that Dr. Fryer did not check his dimensions.

On the *South* side they have cut a Ditch a sufficient depth and breadth to prevent scaling the Wall, which is a quarter of a Mile * in length afore it meets with a third Point or Bastion facing St. *Thomas*, and the adjacent Fields; who suffer a Deluge when the Rains descend the Hills. From this Point to the Fourth, where are lodged a Dozen Guns more that grin upon *Maderas*, runs no wall, but what the Inhabitants compile for the Gardens and Houses planted all along the River parallel with that that braves the Sea. From the First Point a Curtain is drawn with a *Parapet;* beneath it are two Gates, and Sally Ports to each for to enter *Maderas;* over the Gates five Guns run out their Muzzels, and two more within them on the Ground.

"Over all these the Fort it self lifts up its Four Turrets, every Point of which are loaded with Ten Guns alike; On the *South-East* Point is fixed the Standard; the Forms of the Bastions are Square, sending forth Curtains fringed with Battlements from one to the other; in whose Interstitiums whole Culverin are traversed. The Governor's House in the middle overlooks all, slanting diagonally with the Court. Entring the Garrison at the Out-gate towards the Sea, a Path of broad polished Stones spreads the way to pass the Second Guard into the Fort at an humble Gate; opposite to this one more stately fronts the High-street; on both sides thereof is a Court of Guard, from whence, for every day's Duty, are taken Two hundred Men: There being in pay for the Honourable East India Company of *English* and *Portuguez* 700, reckoning the Montrosses † and Gunners.

"The Streets are sweet and clean, ranked with fine Mansions, of no extraordinary Height (because a Garrison-Town) though Beauty, which they conciliate, by the Battlements and Tarras-Walks on every House, and Rows of Trees before their Doors, whose *Italian* Porticos make no ordinary conveyance into their Houses, built with Brick and Stone.

"Edifices of common note are none, except a small Chappel the *Portugals* are admitted to say Mass in.

"Take the Town in its exact proportion, and it is Oblong."‡

The first Government House was thus a citadel within an inner retrenchment, and a drawing § supplied by Fryer shows that it had a

---

* It is feared that Dr. Fryer did not check his dimensions.

† *Montross* or *Matross*, a Gunner's assistant.

‡ Fryer's *New Account of East India and Persia*, 1698.

§ Reproduced in Leighton's *Vicissitudes of Fort St. George.*

dome roof. It probably covered part of the area occupied by the present Secretariat. In 1677, still in Sir William Langhorne's time, the Fort house was "in a dangerous state of disrepair" * and it was proposed to pull it down and build a new one. Most of the outer Fort was also in bad repair, and it was ordered to be rebuilt.† In the meantime the Directors gave permission for the erection of a "Garden House in the outer Garden." It was to be on a handsome plan and large enough to receive firmans, or as the word was spelt in those leisurely days "phyrmaunds," from the King of Golconda. No trace of this building remained after the French occupation, and there has been much misapprehension as to its site, owing partly to an ill-considered supposition by Wheeler that it was on the Island near the present Munro statue. A comparison of Wheeler's own map of 1733 with the Paradis plan leaves no doubt however that the garden occupied the position of the existing General Hospital and that the house was close to the spot where the Medical College now stands. The following extract from the Public Consultations of the 20th February 1770 confirms this conclusion :—

"After surveying every spot within the Walls or near the Town I am still of opinion that none is so proper for an Hospital as that where the Company's Garden House formerly stood, now called Hog hill, and according to the dimensions of the ground there I leave with the Engineer a plan calculated indeed with good conveniences and accommodation for 600 men with about 20 officers, the whole to be terraced and built in chunam."

The river in those days made a wider sweep to the north and east, and washed the western curtain. Communication between the Fort and Garden House was often made by boat. The house was finished about 1681, a year after St. Mary's Church. State functions were held at it, but it was not a permanent residence, as the Governor was expected to live in the Fort and to preside at the general table, a practice which was

* Consultations, 1st November 1677.

† Consultations, 29th January 167$\frac{8}{9}$.

not discontinued till 1722. President Gyfford however spent much of his time at the Garden House on account of indifferent health, and continued to reside there after his term of office had expired in 1685. In 1688 his successor, Governor Yale, was living in Middle Street. This was probably the street afterwards called Middle Gate Street or North Street. The second Fort House as shown by the map of 1733 is on a quite different plan from that of Fryer's citadel, and must have been built between 1688 and 1714. A drawing of 1820 shows the Fort House almost identical in size with that marked in the map of 1733, the only addition being the eastern extension, including the "old Banqueting Hall."

Captain Alexander Hamilton, master mariner, visited Madras about 1718 in Governor Collet's time. He says :—

> "The White Town is walled quite round and has several bastions and bulwarks to defend its walls, which can only be attacked at its ends, the sea and river fortifying its sides. It is about 400 paces long and 150 paces broad, divided into streets pretty regular, and Fort St. George stood near its centre." *

From the context it appears that "the Governor's apartment" was still in the Inner Fort. The Inner Fort was pulled down in 1714 and rebuilt, probably as the Fort Square, in the following year, when a bridge across the river at the Water Gate was constructed.† The records show that the Garden House was frequently used between 1685 and 1717 for dinners and public entertainments. In 1726, Governor Macrae was in residence there.‡ The house was eventually destroyed by the French during the occupation of 1746–49.

The drawing given by Fryer is of a conventional mediæval type, so that unless Hamilton's figures are to be depended upon, it is difficult to say whether any changes had been made in the dimensions of

---

* Hamilton's *New Account of the East Indies*, 1727 and 1744.

† Pub. Cons., November 1714 and February 1715.

‡ Letter from Mr. Schultze, dated 11th May 1726.

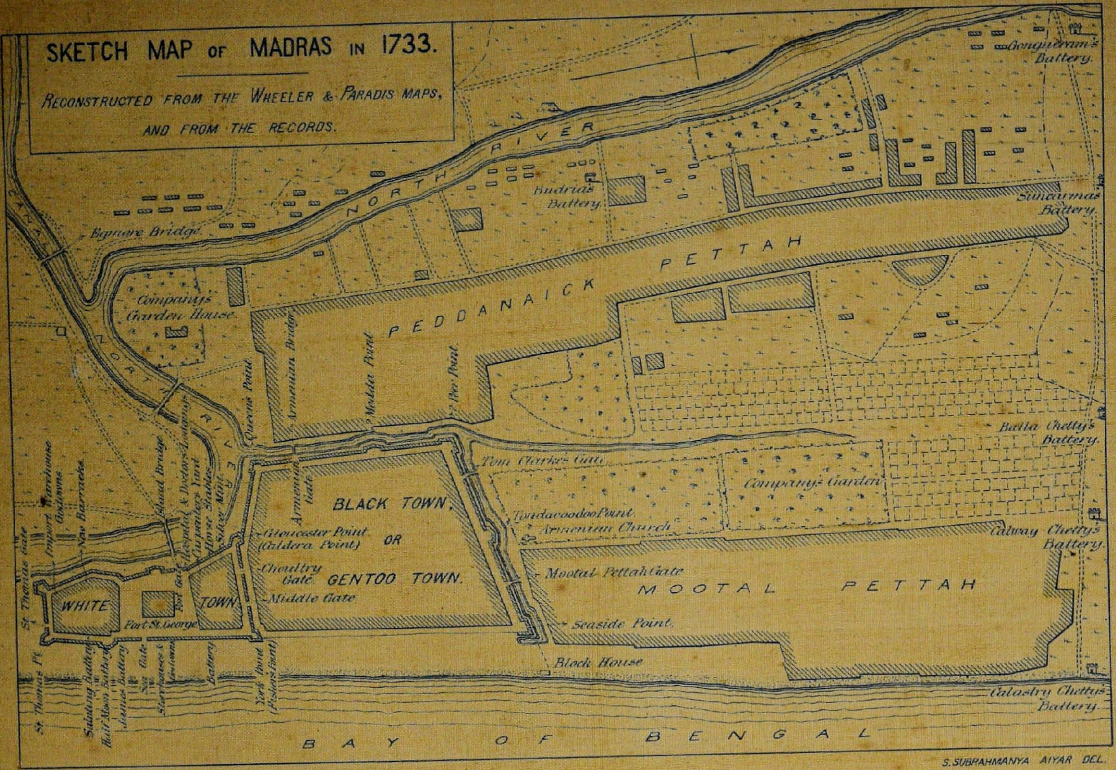
the enclosure by 1733. The Court of Directors issued orders in 1693 for the strengthening of the fortifications; and in 1723, when the Mint was built, certain repairs to the works were carried out. The plan of 1733 shows that the Fort was an irregular quadrangle. The sea face was 620 yards in length and the north and south fronts 320 yards and 180 yards respectively, while the western face was somewhat concave towards the Island, adapting its form to the north branch of the river which then flowed, as has been already stated, much nearer to the sea than it does now. In fact the river passed through the body of the present Fort, and the western wall lay somewhat eastward of Palace Street behind the Accountant-General's Office. At each of the four angles of the enclosure was a "Point" or small bastion. The north-east bastion was *York Point* (formerly *Fisher's Point*), the north-west *Gloucester Point* (identified with *Caldera Point* and sometimes called *Mint Point*), the south-east *St. Thomas' Point*, and the south-west *Charles' Point*. In the north face were two gates, *Middle Gate* and *Choultry Gate*, both of which may still be seen; on the south, *St. Thomas' Gate* was near the bastion of that name; towards the middle of the east front was the *Sea Gate* off which ships anchored and where boats landed; and nearly midway down the west face was the *Water Gate* or *Fort Gate*. The north curtain with its two bastions, though strengthened in 1756 and again in 1769, still remains much as it was in 1733; the wall on the western face was not continuous, but was broken by a wharf and by the houses of the inhabitants. There were two small batteries near the Water Gate.

The Fort House with a frontage of 112 feet stood towards the eastern side of a complete quadrangle of single storeyed buildings, measuring 325 feet by 280 feet. The quadrangle, or Fort Square, which probably coincided with the inner Fort * of 1673, extended

* The *Manual of Administration*, 1885, Vol. 1, pp. 183–64, states that Day's fort occupied the north-east angle of the present enclosure, and that the north branch of the river entered the sea near the Chaplain's house. No evidence has been found to support this theory.

SKETCH MAP OF MADRAS IN 1733.

RECONSTRUCTED FROM THE WHEELER & PARADIS MAPS, AND FROM THE RECORDS.



S. O. 1093 | Reg: No. 7375 | Copies — 315

westward to within 50 feet of the angle of Charles Street, and its north and south sides consisted of double lines of buildings. The Square had two narrow gate-ways, east and west, and the Flag staff was mounted on its south-east angle. The Square existed until 1825, when it was pulled down, wings being then added to the Fort House.

It has been stated that the *Gentoo Town* or *Black Town* was close to the *White Town*. The north face of the outer Fort constituted in fact a separating wall. The Gentoo Town was bounded on the north by what is now China Bazar Street, and on the west by a line running parallel to the sea from Popham's Broadway to the old *Queen's Point* on the river, to the west of *Gloucester Point*. The town, of which no vestige remains, thus filled the space which is now occupied by the northern outworks and glacis, the Lighthouse esplanade, the High Court and the Law College. The suburbs to the northward were *Mootalpettah* east of Popham's Broadway and *Peddanaickpettah* to the west of that thoroughfare. The latter petta extended southwards till it terminated at the Company's Garden House on the river. The pettas were sparsely populated and contained numerous gardens. Peddanaickpettah was bounded on the west by the *North River*, now become Cochrane's Canal, which turned eastward near the Garden House past *Queen's Point* and *Gloucester Point*, and then bending to the south skirted the *White Town*. A drainage channel which passed down what is now Popham's Broadway * entered the North River at Queen's Point. It formed the wet ditch of the western side of the Gentoo Town. Another ditch covering the north front occupied the present China Bazar Street. About 1700, when the town was threatened by Daud Khan, Yale's mud walls to the north and west of the Gentoo Town were replaced by a brick rampart as substantial as that of the White Town, viz., 18 feet high and 6 feet thick. The cost was met by assessment of the population.

* So called from Stephen Popham, Company's Solicitor, who died in 1795.

The record of a survey of the fortifications made by Major Roach* in January 1733, compared with the Paradis and Wheeler maps, gives an idea of the defences of the Gentoo Town. The north face terminated on the east with *Seaside Point* at Parry's Corner, whence a palisade ran to a Blockhouse on the shore. Midway along the face was *Tondavoodoo Point.* There were two gates in this face—*Mootalpettah Gate* opposite the present Thumboo Chetty Street, and *Tom Clarke's Gate* near the north-west angle. The west side had a central bastion, south of which *Armenian Gate* and bridge led to Peddanaickpettah and the Garden House. The face terminated at *Queen's Point* whence the rampart ran eastward to the *Gloucester Point* of White Town. That side of the Gentoo Town which fronted the sea was not walled. The town contained eight streets running north and south, a Square towards the middle, and the *Perumal* pagoda.

The pettas were defended by redoubts or "out-choultries" erected by the heads of castes and bearing their names. There were four on the north front, stretching westward from where the Clive Battery now stands, and one on the west face close to the North River. They were connected by a *bound-hedge*, a belt of bamboo, prickly-pear, and "caldera-bushes," forming a close fence. The term is preserved in the existing *Boundage Lane* near the Clive Battery. Orme says that in 1758 at the time of the siege—

> "Parts of the ancient bound hedge and the ruins of some guard-houses still remained along the north and west sides of the black town."†

In 1743 Major Charles Knipe, the first of the Madras Engineers, proposed to divert the river and push out a new convex front to the

---

* This officer when a subaltern in 1717 drove the enemy out of Trivatore by Madras. He was then promoted to be "Major of all the Honourable Company's Forces on the Coast of Coromandel and Island of Sumatra"—(pay 20 pagodas). It was moreover agreed in Consultation that a "Gold Medal with the Honourable Company's Arms set around with diamond sparks . . . be given him." His wife Adeodata lies buried at the foot of Uscan's steps up the Mount.

† The pettas were known as the Black Town after the old Gentoo Town was destroyed.

westward, with the object of enlarging and strengthening the Fort. The diversion was not then carried out, but three new bastions connected by curtains were traced on the Island, by the Engineer, Mr. Smith;* and a wet ditch was dug along the trace and revetted. The work was carried only up to ground level. On the whole, the fortifications were not of a substantial character. Commodore Barnet wrote †:—

"The servants of the East India Company . . . had neglected that first of all duties, self defence. They had works, but such as seemed rather built by chance, than design. They had bastions, but they were placed contrary to all rule; and the curtain was no better than a long unflanked garden wall."

Such was the defenceless state of Fort St. George in 1746 when Labourdonnais landed a force from his fleet. The garrison, which contained only 200 European soldiers, sustained a three days' bombardment, and then surrendered at discretion. Labourdonnais agreed that the place might be ransomed within three months, but Dupleix, at Pondicherry, refused to be bound by the agreement, and the French kept possession for three years, until the peace of Aix-la-Chapelle compelled rendition. In those three years they razed the Gentoo Town to the ground ‡ and levelled its fortifications—a measure to be commended from a military point of view—and with the debris they constructed a glacis and covered way along the north front of the White Town. A glacis was also provided on the south face. The Garden House was destroyed, doubtless owing to its proximity to the Fort. They raised a redan on the Island in front of the bridge at the Water Gate, and they rebuilt (*bâti à neuf*) or renovated (*refait à neuf*) portions of the old enclosure. They did nothing to the new trace (*projet des Anglois exécuté par eux jusqu'au niveau du terrain*). In fact they handed

* The father of General Joseph Smith.

† Quoted in *The History and Management of the East India Company*, 1779.

‡ A small portion near the northern boundary, as well as the pagoda, remained standing until after the siege.

us back the quadrangular fort unaltered in design. Dr. Ives, who made his first visit to Madras in 1755, wrote * :—

"The fort is a regular square, with a glacis and covered way and the whole is surrounded with walls well mounted with artillery."

Orme, usually accurate, says that, during the occupation, the work had been strengthened, but this statement is not borne out by the records. The Council at Fort St. David, in their letter to the Court of Directors, dated 2nd November 1749, wrote that "the condition in which it [Fort St. George] was delivered was so extremely bad that we apprehend it will require to be entirely new fortified."

In 1749 that distinguished mathematician, author and scientist, Benjamin Robins, was appointed Engineer-General in the settlements of the East Indies. He arrived in the following year, and at once began plans for remodelling the fortifications of Forts St. George and St. David. He fell a victim to the effects of climate in 1752, but his designs, adapted to Mr. Smith's trace, were carried out by Mr. Brohier and Mr. Call afterwards Colonel Sir John Call, *Bart.* Work was commenced in 1755, and throughout the next three years 4,000 labourers were constantly engaged. But for the work of those years, the Fort must inevitably have fallen to Lally in 1759. Dr. Ives, who came up from Fort St. David in 1756 in Admiral Watson's ship carrying Adlercron's Regiment, writes † :—

"On her arrival at Madrass we had the satisfaction to find the active and spirited Governor *Pigot* at the head of a great number of artificers and labourers, making incredible additions to the fortifications of the place, hardly allowing himself any refreshment, and showing by his own example, that it was possible for men in times of imminent danger, to expose their persons in the hottest hours of the day and in the most sultry season of the year."

The north river was diverted to its present course, and the old bed filled up or nearly so. The south wall was prolonged across the old bed, and three new western bastions, connected by curtains, were built

---

* *A Voyage from England to India*, Ives, 1773, p. 47.

† *A Voyage from England to India*, Ives, 1773, p. 91.

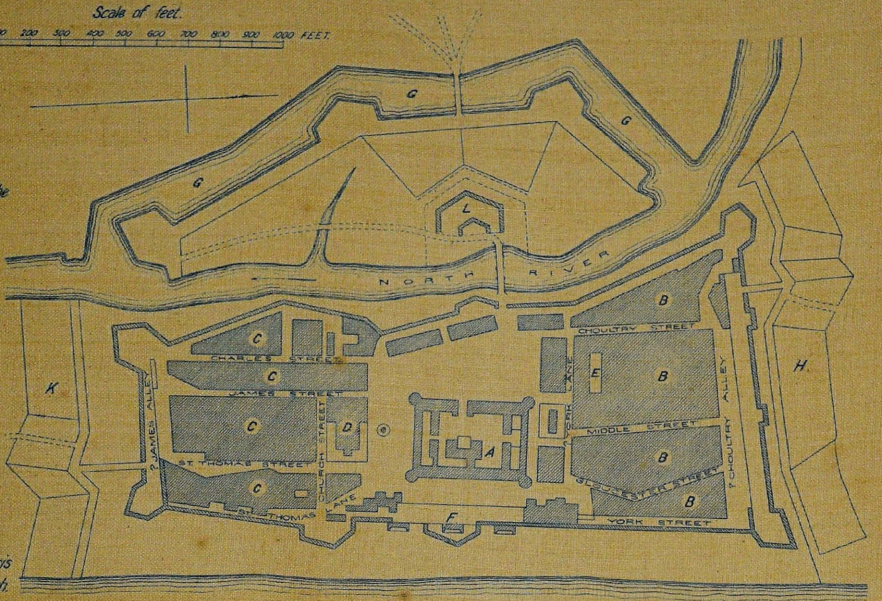
FORT St. GEORGE in 1749.

AFTER PARADIS' PLAN

IN THE PUBLIC ARCHIVES OF PONDICHERRY.

Scale of feet.

FEET 100 0 100 200 300 400 500 600 700 800 900 1000 FEET.



REFERENCE.

A. Government House.

B. B. Formerly houses of the British Inhabitants.

C. C. Formerly Company's warehouses.

D. St. Mary's Church.

E. Capuchin Church.

F. Custom House.

G. G. Smith's Ditch.

H. North Glacis made by the French.

K. South Glacis made by the French.

L. Bridge-head with Glacis made by the French.

S. SUBRAHMANYA AIYAR DEL.

Reg: No. 7125
Copies 125 + 185

Photo Print., Survey Office, Madras.
1902.

on what had been the Island. Commencing from the north, these were known later as *Pigot's*, *Lawrence's* and *Nabob's* bastions respectively. The old north wall was strengthened,* and in front of it were built two orillons, a demi-bastion at the east, and a large bastion called the *Royal* at the west. These orillons were connected by a faussebraie or low curtain. The enceinte was thus converted into a half-decagon of which the gorge was closed by the sea face, while the internal area was increased from 15 to 30 acres. Smith's wet ditch bounded the work on the land faces, and outside it a glacis ~~and covered~~-way extended from sea to sea. A ravelin beyond the ditch was provided in front of each curtain.

There is an inscription dating from 1820 on the present Walajah Bridge to the effect that the bridge was built in 1755 by Mr. Brohier on piers which had been erected about 1740. The following extract from the Consultations of the 27th March 1755 shows that 1740 is probably an error for 1750, and explains how the diversion of the river was brought about.

"Letter from Mr. John Brohier read as enter'd hereafter, Representing that the Current of the River being stopt by the new Works, the course of it was turned through a Channel cut by the Freshes, the Banks of which having been carried away last Monsoon to near 180 feet wide it is now become impassable without Boats or a Bridge, Wherefore he represents the Necessity of building a substantial one, the Expence whereof as appears by an Estimate annexed will amount to Pagodas 8,353."

Mr. Brohier mentions in the letter above referred to that the channel was cut by the freshes in the year 1750. The piers could not well have been put in earlier. The actual cost † of the bridge proved to be 18,000 pagodas.‡ In 1757 Captain Brohier proceeded to Calcutta to lay out new Fort William, and he was succeeded at Fort St. George by Mr. Call.

---

* The north curtain was rebuilt in 1769. † Desp. to Court, 21st November 1756.

‡ A pagoda was equivalent to $3\frac{1}{2}$ rupees.

In the meantime a new Garden House had been acquired by the purchase in 1753,* from the executors of the late Mr. Luis de Medeiros,† of a house and land beyond the Triplicane Bridge, on the road to St. Thomé, for 3,500 pagodas. The maps of 1759 are not very accurate as to scale, but they show that the "Governor's Garden House" was a large one with a frontage of about 130 feet, and that it stood in a rectangular compound laid out in the Italian style, about 400 yards long from east to west and 85 yards wide. That house is the nucleus of the present Government House. At the time spoken of the roads which now bound the park did not exist. The Triplicane ‡ High Road ran north without deviation, up to Government House bridge, and passed within 50 yards of the house, that is, through the present compound. This road was in fact the main thoroughfare from the Fort to St. Thomé. Even as late as 1822 there was no Beach Road. In 1755 a new "Triplicane bridge" was built,§ and in the following year the compound was added to. By 1765 it had been further enlarged at a cost of 3,500 pagodas. It was probably about this time that the portion of the Triplicane Road from the present Police Station to the Bridge was eliminated, the Walajah Road constructed to communicate with the Nabob's new palace at Chepák,‖ the section of the Mount Road made from the bridge to where the Vizianágram fountain now stands, and the land in the angle between the two ways embraced in the park. There seems to have been also a small garden-house at the Mount. Mrs. Kindersley, writing in June 1765, says ¶ :—

"The English boast much of a delightful mount about ten miles distant, where the Governor [Mr. Robert Palk] and others have garden houses, which they say are both cool and elegant."

---

* Cons., 28th August and 1st October 1753.

† Luis de Medeiros was an Alderman in 1727.

‡ *Triplicane, tiru-alli-kéni* = sacred white lotus tank.

§ The present St. George's Bridge was constructed in 1805.

‖ *Chepák, shé-pakkam* = lovely village.

¶ *Letters from the East-Indies*, Mrs. Kindersley, 1777.

At the end of 1758 a French army under Lally advanced on Madras from the south. Stringer Lawrence fell back before it and entered Fort St. George, abandoning the advanced post of Egmore Redoubt on the site of the present Civil Orphan Asylum. The French occupied the Garden House in Triplicane, pushed through to Black Town, and attacked the north front of the fortress. The principal batteries were *Lally's* on the Beach Road opposite the High Court, *Burying Ground* battery near the Yale obelisk, *Lorraine* on the Ordnance Lines in front of the Evening Bazar, and *Hospital* battery between the present General Hospital and the Memorial Hall. The defence was conducted by Major Lawrence under Governor Pigot's control, Call being the Chief Engineer. The garrison successfully resisted attack for two months, when the siege was raised. The fortifications were not seriously injured, but the buildings were grievously damaged by the enemy's shell fire. Call mentions in his diary that on one occasion two shells falling on the Fort House pierced the first and second roofs. This seems to imply that the building had three floors like the present Secretariat, with the central portion of which the Fort House was probably identical. The Garden House had been occupied by the enemy who deliberately pulled down its verandahs, destroyed private houses close by, and burnt the village of Chepák.

After the siege, the Court of Directors determined that the Fort should be renovated on the most modern plans. Work was commenced in 1760, but progress at first was slow. Dr. James Wilson, writing in 1761, says that Robins' designs were then being carried out.* Call, who had been with the army in Madura, returned to Madras in 1769. Under his advice the permanent fortification of Black Town, as the pettas were now called, was undertaken, and completed in the following year, Benfield being the contractor. It is difficult now to conceive of Black Town as a walled city, but so it became. A continuous rampart, with

* Wilson's preface to Robins' *Principles of Gunnery*.

flanking works at intervals was carried along the northern and western boundaries of the town, and the ground was cleared outside for a width of 600 yards to afford a suitable field of fire. These open spaces were known as the esplanades. Some of the work is still visible. The western rampart ran north from the south-east angle of the General Hospital along Wall-tax Road,* and met the northern branch which extended westward from the Clive battery on the sea at Rayapuram. The survey of the Town of Madras made by Captain Ravenshaw in 1822 shows a large projecting bastion at the intersection of the two fronts, and seven smaller bastions in each front. This huge work involved the construction of a length of upwards of 6,000 yards of solid rampart. Some elevated ground in Black Town, known as Hog Hill, near the south-west angle of the fortifications was, by Sir Eyre Coote's advice, levelled in 1781 at a cost of about 35,000 pagodas. In 1859 swords were turned into ploughshares. The western wall, including the bastion at the General Hospital, was demolished. The site was sold in building lots, but after 1866 it was repurchased for railway purposes. Part of the western Esplanade was converted into the People's Park by Sir Charles Trevelyan, while the northern space was set apart for the use of the Madras Railway Company.

In 1771 Colonel Ross,† who had succeeded Colonel Call as Chief Engineer, sent in revised plans for the finishing of Fort St. George. By his energy and skill the modern fortress was finally completed in 1787. The principal developments were the following:—A single large bastion, now called *St. George's*, was substituted for *Pigot's* and *Lawrence's* bastions, so that the Fort became a half-octagon; the *Nabob's* bastion was quadrupled in size, and the small *St. Thomas'* bastion converted into a large demi-bastion; strong ravelins were placed

---

* Arches formed in the rampart were occupied by natives who paid rent or tax for the accommodation. See *Manual of Administration*, Vol. III, p. 450. A different explanation is given in Vol. II, p. 91, where the structure is confounded with the old wall of the Gentoo Town.

† Lieut.-Colonel Patrick Ross, R.E., was sent out from England in 1770. He held the office of Chief Engineer for thirty-one years. He was succeeded in 1801 by Lieut.-Colonel Elisha Trapaud.

before the curtains, each flanked by two lunettes; a wet ditch was provided round the enceinte (except on the south face where the excavation was dry), and also round the ravelins and their lunettes; the sea-face was rebuilt with indentations to afford flanking fire; a counterguard was constructed before the orillon demi-bastion, and another before the south-east demi-bastion, while the south ravelin was capped with a bonette. The main work was casemated throughout, and cisterns were built under the sea-face to hold a water-supply for 6,000 men for four months. The interior of the enceinte measured 620 yards from north to south, and 330 yards from east to west, and enclosed 42 acres. The total area covered by the fortress to the foot of the glacis was 102 acres. It will not escape notice that the length of the sea-face remained the same as it was in 1733. The full armament was 534 guns, chiefly 32, 24 and 18 pounders. Between 1752 and 1761, 22 lakhs of rupees are said to have been spent on the works and 52 lakhs between 1773 and 1783. Colonel Wilson quotes the amazing sum of 20 millions of pagodas, *i.e.*, 700 lakhs of rupees, as having been advanced to Benfield by the Committee of Works between 1769 and 1774.* This of course included buildings, and the cost of Black Town wall.

About 1773, contracts were entered into for buildings and repairs by the Military Board, and in 1779 a Civil Architect was appointed from England. To this period must be assigned the erection of Palace Street and all the edifices to the west of it, including the Arsenal, Hanover Square and the western barracks. Most of the buildings to the north of the Fort Square appear to have been acquired by Government between 1809 and 1812, but the plan of 1851 shows that a few blocks were even in that year private property; while the Exchange did not pass to Government until 1882. Down to 1846 at least there was no road along the sea front. The sea came right up to a rough stone revetment which protected the counterscarp of the ditch. There

---

* Wilson's *History of the Madras Army*, Vol. I, pp. 285 and 339.

is in the Arsenal a fine model of the Fort as it was at this period. Of late years many of the outworks, including all the lunettes of the ravelins, have been demolished.

The Triplicane Garden House, which had been damaged by Lally's troops, was put in order in 1762. During the governorship of Sir Archibald Campbell, from 1786 to 1789, the edifice was much improved. Lord Clive however found it totally inadequate either as a residence or as a place for holding State entertainments. The extensive alterations and improvements which were carried out under his auspices between 1800 and 1802 made Government House more like what it now is, besides providing the present Banqueting Hall. The total cost was upwards of six lakhs of rupees.

The Fort House continued to be the Governor's official residence. Lord Macartney habitually lived in the Fort, and the Earl of Mornington is believed to have occupied the house when, as Governor-General, he assumed charge of the government of Fort St. George in 1799. In the picture by Hickey which hangs in the Banqueting Hall, the Earl is represented sitting in the front (east) verandah of the Fort House. The spectator faces south and views the steeple of St. Mary's Church on his right, and the flag staff on the angle of the Fort Square to the left. Notices in the Government Gazette between 1800 and 1813 show that the house continued to be used for levées and official visits. One example * will suffice—

"His Excellency the Governor and Commander-in-Chief [Lieutenant-General the Honourable John Abercromby] will give Audience to all Civil Servants and other Gentlemen at the Presidency who may be desirous of paying their respects to him, at the Government House in the Fort every Tuesday from 1 till 3 o'clock P.M., and to Military Officers on Fridays at 1 o'clock."

The Fort is described as follows by Mr. Thomas Twining who visited Madras in 1793 :—

---

* *Madras Gazette*, 29th May 1813.

"Upon landing, I walked towards the water gate [Sea gate] of the Fort, not more than fifty yards from the sea, and passing through it came to an open space between the outer and inner wall. I went through the inner gate of the fort and by some low white buildings to a large enclosed square having low houses or rooms on three sides and on the fourth a large building which I afterwards found was the Council house, where the business of Government was transacted. At the south side of this square was Mr. Parry's house, or rather the apartment he occupied when he came into the fort to attend his office in the Council house.

"It was near one of the great roads branching across the plain from the bridge in front of the fort that the Governor, Sir Charles Oakley lived; but all the offices of Government, as well as the counting houses, stores, warehouses, etc., of the European merchants were in the Fort.

"I always had much pleasure in passing in my palanquin over the well-constructed drawbridges and through the long subterraneous passages of the fort. On these occasions I had an opportunity of observing the construction of this fine fortress, the great extent and massive strength of its defences, and the symmetry and order of its interior arrangement. I saw several guns upon the walls both towards the sea and plain, and was told that they were capable of receiving upwards of 500. The works had been much improved of late years, particularly since the capture of the Fort under General Bourdonnaye" (*sic*).

The Fort Square which completely encompassed Government House, contained twenty-eight sets of chambers. In 1803 half of these were used as quarters by the junior Civil servants, the remainder being allotted as offices. The main entrance was a narrow 10-foot gateway on the west side, over which were the rooms of the Town Major. There was also a "back entrance" on the east side near the western end of the "Old Banqueting Hall." The statue of Lord Cornwallis stood in the centre of the Parade ground outside the Square.

In 1819 Government House in the Fort was in a dilapidated condition, and extensive repairs were undertaken.* The whole of the upper storey became Council apartments, while the middle floor was

* Min. Cons., Pub. Dept., 4th December 1819.

allotted to the Secretaries. The eastern building, or "Old Banqueting Hall" was converted into a general office for the clerks. The work was carried out by the Civil architect, Major De Havilland, at a cost of Rs. 73,000.* Nothing was done to the Fort Square at this time beyond removing the two inner ranges of buildings; but in 1825 the question of repair or demolition became pressing. The structure, which is described as very old and built of brick in mud, had been wholly given over to office and record-room purposes. The Government of Sir Thomas Munro resolved* that it should cease to be, and that wings should be added to the Fort House at a cost of Rs. 59,000, the frontage being thereby increased from 112 feet to 262 feet. The work was executed by Captain Duncan Sim, with the result that the General Parade ground was much enlarged, and a better circulation of air was secured. The "bastion" on which the Signal Staff stood, *i.e.*, the south-east angle of the Square, was demolished, and a new staff was erected on the Redan at the Sea gate.

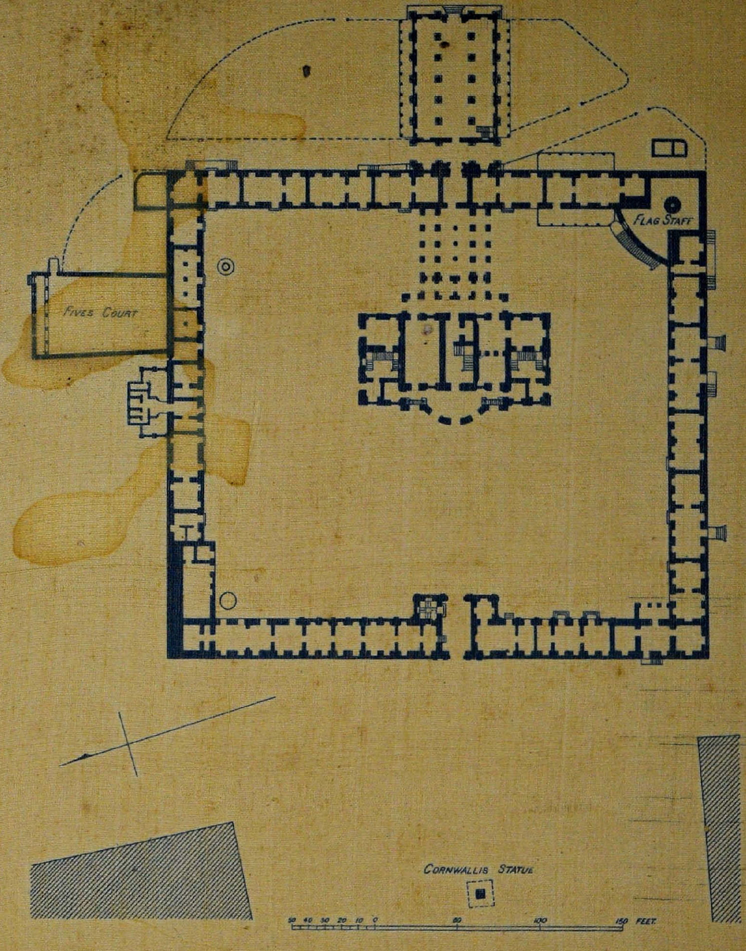
A few years before the commencement of this work, viz., in 1821, Sir Thomas Munro wrote a minute † pointing out that the original Governor's House in the Fort having been taken up as Secretariat Offices, the Garden House had become the Town house. He considered that the Governor should have, as heretofore, a country residence, and proposed the acquisition of Guindy ‡ Lodge. Prior to 1813 this property belonged to Mr. Gilbert Ricketts, who mortgaged it to the Bank of Madras and subsequently died. Government approved of Sir Thomas Munro's proposal, and the property was acquired from the Bank, together with some additional land, at a total cost of Rs. 52,000. A sum of Rs. 43,000 was spent in 1822 on repairs and improvements, and Rs. 11,000 on bungalows. Further additions to the buildings have been made from time to time, while more land has been acquired for the park.

---

* Min. Cons., 16th September 1825. † Min. Cons., Pub. Dept., 27th November 1821.

‡ *Guindy, kindi* = basin.

THE FORT SQUARE IN 1825.



REG. NO. 7097
COPIES. 125 + 185

S. SUBRAHMANYA AIYAR DEL.

PHOTO-PRINT., SURVEY OFFICE, MADRAS.
1902.

In 1860 Sir Charles Trevelyan caused a third storey to be added to Government House, Triplicane, the foundations being strengthened at the same time. The compound was extended to the Beach by including part of the Chepak Gardens which had lately been taken over from the Nawab of the Carnatic. Sir William Denison preferred Guindy as a residence, and for a time Government House appears to have been occupied by the Board of Revenue. Since that period, improvements have been made from time to time, notably the enlargement of the drawing-room by Sir Arthur Havelock in 1896.

Improved communications led to the transfer of the seat of Government to the Nilgiris during the hot weather. A residence on the Hills thus became necessary, and Government House, Ootacamund, was built during the governorship of the Duke of Buckingham and Chandos at a cost of about seven lakhs.

Government House, Madras, has a frontage of some 250 feet and faces due east. Its architecture is of the usual colonnaded Madras order. The ground floor is occupied by the Hall and by the offices and apartments of the Private and Military Secretaries. The next storey contains an upper Hall, the Drawing room ($73\frac{1}{2}' \times 38'$), Dining room ($61\frac{1}{2}' \times 32\frac{1}{2}'$), Billiard room and the Governor's suite. The pictures occupy the Halls, Drawing room and Billiard room. The third storey contains the family apartments, and there is an intermediate floor in a portion of the building. The kitchens are at the north-west angle, and the office at the south-west. The Banqueting Hall, to be described presently, is to the north-east, about 70 yards distant. The quarters of the aides-de-camp are to the north of the Hall. The buildings stand in a park of some 70 acres.

MADRAS RECORD OFFICE

(b) THE TOWN HALL, THE EXCHANGE AND THE COLLEGE HALL.

The Town Hall, the Exchange and the College Hall have at different times held some of the pictures which now form the Government House Collection.

The Town Hall in Fort St. George was the Mayor's Court House from 1688 when the municipal life of Madras commenced, down to the time of the establishment of the Recorder's Court in 1798. Other Courts existed besides that of the Mayor and Aldermen. Justices of the Choultry were appointed as early as 1650, while in 1683 a Court of Judicature (which subsequently became also an Admiralty Court) was presided over by a Judge Advocate. The appointment was abolished in 1726 when the powers of the Mayor's Court were extended.

On the 29th September 1688 the President, Mayor, Recorder, Aldermen and Burgesses met to hear the first charter read.

"A while after [they] went to dinner, and about three in the evening the whole Corporation marched in their several Robes, with the Maces before the Mayor, to the Town Hall." *

This earliest hall must have been a temporary habitation, for in February 1691 President Yale wrote as follows :—

"The Right Honourable Company, Lords Proprietors of this Place, expecting by their constituting a Corporation an advantage and benefit both to themselves and the Place, as also the erecting a Town Hall, School House, Hospital, Walling the City, &c., none of which are yet done or anything towards it or designed that I know of . . . ." *

In 1702, Queen Anne was proclaimed at the Fort Gate, Town Hall, Sea Gate and Choultry Gate. A few years later Alexander Hamilton wrote—

"They have a Town Hall and underneath are prisons for debtors."

---

* *Madras in the Olden Time*, Wheeler.

In 1733 the Registrar of the Mayor's Court wrote from the Town Hall—

"I am ordered by the Mayor's Court to represent to you that . . . the prisons under the Town Hall are in so ruinous a condition that they are become very insecure, and that several repairs are wanted to the Town Hall itself, that work not having been well performed by Mr. Newcomb in the year 1728."*

Letters from the Mayor's Court were always headed "Town Hall," and it appears from certain old Title deeds † in the Record office that the building was situated on the east side of St. Thomas Street opposite the church. After the French occupation, a house which had belonged to Coja Petrus Uscan ‡ (the builder of the Marmalong bridge), located in Choultry Gate Street (otherwise called Court House Street), was purchased and converted into a Town Hall and Court House. § A view of Fort St. George as seen from the north glacis immediately after the siege, which is published in Cambridge's *Account of the War*, shows a cupola to the right of the church steeple. This probably belonged to the new Town Hall. The Hall which suffered severely during the siege, was repaired in 1759. ‖ Eight years later the old Court House in St. Thomas Street was still in use as a gaol. ¶

In 1792 public meetings were held in the Town Hall to invite Lord Cornwallis and General Medows to sit for their portraits which were to be hung in the Hall. About 1795 the pictures were transferred to the Exchange which had lately been completed, and which was thereafter used for public meetings and entertainments.

At the time of Fryer's visit in 1673 the Exchange was in the Gentoo Town, but by the end of the seventeenth century the Sea

---

* Cons., 13th February 173$\frac{3}{4}$.

† Title Deeds Nos. 30 and 31 of 1762.

‡ Uscan died in 1751 and was buried at his chapel in Vepery which afterwards became St. Matthias' Church. According to Mr. M. J. Seth, an oil painting of the Coja done in Madras in 1737 is now in the Cathedral at Julfa in Ispahan.

§ Title Deeds Nos. 152 of 1769, 71 of 1775, 87 of 1781 and 123 of 1798.

‖ Letter from the Mayor's Court, 12th December 1759.

¶ Pub. Cons., 2nd March 1767.

Gate-way was used as such. There was no ditch then on the sea front and masulah boats were drawn up close under the Fort wall. Captain Alexander Hamilton, master mariner, who visited Madras about 1718, wrote :—

"The Sea Gate-way being pretty spacious was formerly the common Exchange, where Merchants of all Nations resorted about eleven a Clock, to treat of Business in Merchandize; but that Custom is out of Fashion, and the Consultation Chamber or the Governor's Apartment serves for that Use now which made one Captain Hart, a very merry Man, say, that he could never have believed that the Sea-gate could have been carried into the consultation Room if he had not seen it."*

The large building near the Sea gate which is now the Mess House of the officers of the Regiment quartered in the Fort, was built as an Exchange towards the end of the eighteenth century. It was projected in 1787 by Mr. Peter Massey Cassim who addressed the Government of Sir Archibald Campbell as follows †:—

"The great inconvenience which the Merchants and other Traders of this Settlement labour under for want of a Public meeting-place to transact business in, as well as the repeated and glaring impositions practised by a set of Native Brokers called Ship Dubashes, in the disposal of Investments entrusted to their management by the Commanders and Officers of the Europe Ships as well as of Country Trading Vessels, . . . has induced me to suggest a plan for erecting and conducting a Mercantile Exchange, Brokers' Office, Coffee Room, and a Committee room for the Merchants . . . The plan I now humbly beg leave to submit to your perusal and consideration has been shown to some of the most extensive Merchants and Gentlemen of this Settlement, who have so fully approved thereof, that a sufficient number of them have engaged to become Subscribers thereto, should it have the good fortune to obtain the Sanction of Government."

Government approved of the scheme and of the assignment of a piece of land near the Sea gate occupied by the house of Mr. Robert Hughes. The Exchange Company was formed on the 8th September 1787 with a capital of 25,000 star pagodas in 25 shares. The property

* Hamilton's *New Account of the East Indies*, 1744.

† Pub. Cons., No. 143, dated 29th June 1787.

was to be purchased for 10,000 pagodas, the house demolished, and a new building erected to contain warehouses and offices on the ground floor, and over them an Exchange or "place of public, free, open and uncontrouled resort for all Merchants, Dealers, Commanders of Ships or others having any concern in trade," together with a "Public Coffee Room," a Brokers' office, and an office for the managers. For the benefit of the Subscribers an annual Lottery was to be held of 100,000 star pagodas of which nine-tenths were to be distributed as prizes, one-twentieth was to go to Mr. Cassim as Lottery Agent, and one-twentieth to the Exchange. The managing Directors were "Robert Hughes, Senior Merchant in the Service of the Honourable the United Company of Merchants of England trading to the East Indies, Patrick Ross, Esq., Lieut.-Colonel and Chief Engineer under the Presidency of Fort St. George, Josias Dupré Porcher, Junior Merchant, George Maule, Esq., Major in the Corps of Engineers, and Antonio De Souza of Madras, Merchant."

No record has been traced regarding the construction of the building, but it appears to have been completed in 1795, when the *Madras Gazette* * makes mention of "finishing the Exchange by contract." It had then been in use apparently for sometime. Mrs. Fay, who visited Madras in 1796, wrote † :—

"I found this town much improved since my former visit [in 1780], and was particularly pleased with the Exchange which is a noble building, ornamented with whole length pictures of Lord Cornwallis, Sir Eyre Coote, and General Meadows."

The Exchange was not only used for business purposes, but the "long room" was made available for public meetings, for the Lottery drawings, and occasionally for entertainments. The following extract from the *Calcutta Gazette* of the 18th July 1799 throws a side-light on the manners of the time :—

---

* *Madras Gazette*, 24th January 1795.

† *Original Letters from India*, Fay, 1817.

"At Madras on Tuesday morning the 27th ultimo the Right Honourable the Governor [Lord Clive] reviewed the Militia on the North Glacis. The Ladies and Gentlemen on the Ground were afterwards invited to a breakfast at the Exchange, which concluded with several Country dances."

Country dances * directly after breakfast in June! The energy displayed must have been inspired by Lord Clive who was all his life possessed of remarkable physical vigour. When in his eightieth year he used to dig in his garden at six o'clock in the morning without a coat.

On the ground floor were offices and warehouses. Anthony Gaudoin, afterwards Gaudoin and Ranken, had auction rooms "under the Exchange" from 1796 to 1802. In 1805 Waddel, Inverarity & Co., rented a warehouse there. In 1807 the "Madras Bank Office" was under the Exchange. A subscription Library was accommodated in the structure, and the *Exchange Tavern* occupied a portion of the building.

In 1796 the first Madras Lighthouse, which exhibited a lamp 90 feet above sea level, was erected on the roof by the Exchange Committee with the approval of Government. It was reconstructed in 1820, and survived until 1842 when the Esplanade lighthouse was built.

In 1813 part of the Exchange was used as a Mess room, and part as a Court Martial Room.† In 1822 the Agent of the Exchange Company offered the property to Government for 12,500 pagodas, but the proposal was not accepted. Three years later the British inhabitants of Madras submitted a memorial to Sir Thomas Munro praying for Government assistance towards the building of a Town Hall for the accommodation of public meetings and learned societies. It was pointed out that, owing to the extension of the city, the Exchange, which was formerly employed for public meetings and entertainments, was now entirely disused for these purposes. In 1826 the Exchange,

---

* Contra-dance, *contre-danse.*

† Courts Martial were held there as early as 1807.

was leased * to Government for an annual rent of 800 pagodas, repairs being a public charge. A sum of Rs. 11,000 was at once expended on improvements, and the building was occupied by the Board of Revenue until 1861 when the Board's office was transferred to Chepák. The edifice was then allotted as the Regimental Mess house. In 1877, when all the original shares had long been in native hands, Government resolved to appropriate the property under the Land Acquisition Act; but it was not until 1882 that the transaction was finally completed at a cost of Rs. 61,600 paid as compensation to the proprietors.

Up to 1813 the Exchange held five public pictures which, with one exception to be noticed later, are now in the Government House collection, viz., (1) Earl Cornwallis, (2) General Medows, (3) Sir Eyre Coote, (4) Marquess Wellesley, (5) General Sir Arthur Wellesley.

Another Hall of ancient date was the "Pantheon," also known as the "Public rooms" and the "Assembly rooms." It was built by public subscription and was used for dinners, balls and dramatic performances. The earliest entertainment of which record is found in the newspapers was that given to the Marquess Cornwallis and the hostage Princes of Mysore on the 10th October 1793. Lord Clive gave balls and suppers at the Pantheon in 1802. From 1803 subscription dances were regularly held under the control of a Master of the Ceremonies, Mr. Mark Roworth. The Chief Engineer Colonel Trapaud was an enthusiastic amateur actor. It is related † that the frivolous Pantheon audiences of the day, when calling him before the curtain, persistently mistook C to be the initial letter of his name.

Magnificent public entertainments were accorded to Sir Arthur Wellesley in 1805, to Lord Melville in 1807, to Sir Samuel Auchmuty in 1813, and to Sir George Barlow in the same year. The following description of the Ball given to General Wellesley is taken from the *Madras Government Gazette* of the 7th March 1805:—

---

* Mil. Cons., 23rd June 1826.

† Taylor's *Madrasiana*.

"On Thursday evening the Civil Servants at the Presidency gave a magnificent entertainment at the Pantheon to Major-General the Honourable Sir Arthur Wellesley, K.B. . . . . The Public Rooms were ornamented with a variety of excellent transparencies suited to the occasion—Immediately over the door, the Arms of the Honorable Company were displayed—On entering the Theatre, the initials G.R. and the Royal Motto. On the Right, the Arms of the General with the word Assaye, and a Motto appropriate to that splendid, gallant, and decisive victory—*Viget in arduis;* on the left the decorations of a Knight of the Bath, under which was the word Argaum.

"The whole of the above were executed in a masterly stile (*sic*) and had a most pleasing and grand appearance.

"Upwards of five hundred persons, including the principal Inhabitants of the Settlement being assembled, the Ball was opened by Sir Arthur Wellesley leading down the Right Honorable Lady William Bentinck.

"The two sets of Dancers extended of necessity to a great distance, reaching from the front Boxes of the Theatre, to the entrance door of the great Room—being the whole length of the building . . . ."

Lady Barlow who was very popular, received a ball independently of Sir George. The *Madras Gazette* * tells us that—

"The morning gun warned the company that the day was approaching, and Mr. Alexander, taking the hint, once again got up and gave 'A prosperous passage to the *Rose* which bears away the Flower of the Shamrock'. To describe the applause and huzzas that followed this admirable and well timed toast is impossible—it is only necessary to add that they continued until her Ladyship's carriage moved from the door, and left her friends to reflect in silence on their irreparable loss."

In 1822 the Pantheon was the property of Mr. Edward Moorat. Government purchased the building about 1827, and eventually converted it into a Museum.

The "Writers' College" for junior Civil Servants was developed from a still older "Madrissa" in the Fort, which was probably located

* *Madras Gazette*, 21st August 1813.

in the Fort Square. Captain Hamilton, who was in Madras in 1718, says * :—

"The Old College, where a great many Gentlemen Factors are obliged to lodge, is ill kept in Repair."

In 1816 it was transferred to an outside building, and in the following year the house belonging to Mr. Garrow, which was formerly occupied by Dr. Anderson of botanic garden fame and which is now known as "Pycroft's Gardens," was leased as the College for ten years. † The institution was transferred in 1827 to a house belonging to Mr. Moorat, ‡ which is now used as the office of the Director of Public Instruction. Government purchased the building for Rs. 90,000 and allowed the fine room in it called the "College Hall" to be used for dramatic performances in lieu of the Pantheon. The pictures of Sir Thomas and Lady Munro hung in this building for nearly twenty years until they were moved to the Banqueting Hall in 1847.

(*c*) THE BANQUETING HALL.

The old Garden House built by Mr. Streynsham Master near the site of the present Medical College was the earliest Banqueting Hall. Sanctioned by the Company in 1676, the building was commenced two years later and completed in 1681.§

"And the Hon'ble Company having given liberty for the building of a Garden House in the Outer Garden . . . , It is ordered that the said House or Choultry be built accordingly, and that it may be handsomely built, and of a proper proportionate size to receive Phirmaunds from the King [of Golconda] and persons of quality." ||

---

* *New Account of the East Indies*, Hamilton, 1744.
† Pub. Cons., No. 344, dated 28th April 1817.
‡ Pub. Cons., No. 12, dated 3rd July 1827.
§ Pub. Cons., 9th August 1681.
|| Pub. Cons., 16th April 1678.

The garden was approached from the Fort by water, or by old Black Town and the Armenian Bridge gate. The Records show that it was in frequent use for dinners and public entertainments. A special occasion was the accession of Queen Anne in 1702. The house was eventually destroyed utterly by the French in the course of the occupation of 1746–49.

On entering the sea-gate of Fort St. George, one observes, opposite the gate, the end of a building jutting out from the Government offices in the form of a tetrastyle Greek temple. This is known as the "Old Banqueting Hall." Its eastern end is in a line with the frontage of the buildings on the sea face. Viewed internally, it is a chamber measuring 118 feet in length by 47 feet in width. Two rows of large Doric columns of black stone divide the hall into nave and aisles. Walls are built above the lines of columns, so that the nave rises to a height of about 25 feet and is lighted from the clerestory. The aisles, which are less lofty, are provided with wooden galleries, and the building is now used as a Record room. Each row of internal columns contains eight pillars, and it is noticeable that the westernmost pillar in each row is not of stone but of plastered masonry. The walls of the chamber fill the intervals between the external stone columns. The material, a granitic gneiss, splits readily, and many of the pillars have been carefully pieced or otherwise repaired.

Strange legends exist regarding the Hall. The idea prevails that it is the old Refectory where the Governor, Merchants, Factors and Writers dined together until 1722. Unhappily for this theory the structure finds no place in the plan of 1733. On the occasion of a Viceregal visit, an imaginative official is said to have pointed out to His Excellency the exact spot where Clive had his seat. It is quite certain that Clive never sat in that Hall. Another story is that the columns were originally taken by Dupleix from Gingi in 1750,* were employed

* *Revue Coloniale*, Tome XIII, 1854, p. 54. *Moniteur Officiel de Pondichéry*, 22 juillet 1870.

in the construction of Government House, Pondicherry, and were eventually carried to Madras by the English in 1761. It is not explained however how Doric columns came to be discovered among the old Hindu structures at Gingi. Some degree of truth there is in this legend. The columns in the Old Banqueting Hall were undoubtedly brought to Fort St. George from Pondicherry, but they were not the ones which had been carried off from Gingi. There is a manuscript * in the Public Library at Nancy entitled *Voyage dans l'Indostan par Thiriot de Commerçy* from which the following is an extract :—

"In 1761, sous Lally, les Anglais s'en emparèrent et rasèrent avec barbarie le palais du Gouvernement dont une partie des plus belles colonnes furent transportées à Madras."

Thiriot was in India from 1782 to 1785.

The real facts are that the stone pillars, thirty-two in number, were erected in the Fort between 1733 and 1746 to form a covered colonnade from the sea-gate to the eastern entrance of the Fort Square. The colonnade had a terraced roof, and the columns were ranged in four rows of eight pillars each so as to form one central and two side avenues. During the French occupation the pillars were removed to Pondicherry and utilised by M. Dupleix in building the Government palace. When Pondicherry fell in 1761, orders were issued for the destruction not only of the fortifications, but of all public buildings, in retaliation for a similar act by the French at Fort St. David. The pillars were brought back to Madras and in 1763 were once more set up in their original positions.

The leading facts are verified by the following extract from a report † by Major Call, dated 27th December 1762 :—

"The Noble Stone Pillars which formerly composed a usefull Colonnade between the Sea Gate and Inner Fort having been brought back from Pondicherry and being much in the way when they were landed have been set up in the

* Quoted in the *Bulletin de la Société académique indo-chinoise*, 2e série, Tome I, p. 107.

† Mil. Cons., Vol. 17, p. 496.

Position they formerly stood; there are also many of the Timbers brought with them so that if the Hon'ble Board think proper they may be replaced and the Terras compleated as opportunity will admit."

The subjoined order * was passed thereon:—

"The Board being fully convinced of the great utility of the sea gate Varando, do agree that the Engineer compleat it as soon as he can, and at the same time erect some buildings he formerly proposed within the Sea Gate redoubt that the Guard may be placed therein, and a convenient office made for the Master Attendant."

In some later year, possibly towards the end of the eighteenth century, the open-sided colonnade was converted into a chamber by blocking the spaces between the external columns. Six spaces made one of the longer sides, and three one of the shorter, and a hall 70 feet by 47 feet was thus constructed. The westernmost row of four columns formed part of the eastern face of the Fort Square, and the interval between this row and the hall became a transverse passage constituting a private entrance to Government House. See Plate of Fort Square. No record has been found to show that the building was ever used for purposes of ceremony or entertainment.

In 1819 † it went by the name of the "Pillar Godown" and even the "Bale Godown." *Sic transit gloria.* In 1820 it was altered by Major De Havilland to receive all the writers of the Government Office. The central portion was heightened and wooden galleries were fitted up in the aisles. Five years later, when the Fort Square was demolished, the Pillar Godown was converted into a Record-Room. ‡ Four new columns of masonry were built in what had been the east face of the Square, and the eastern extension of the Fort House was occupied by the Government Press. When the Press was transferred in 1888, the Pillar Godown was lengthened by removing the old west wall and including in the structure the transverse passage and the modern masonry

---

* Mil. Cons., Vol. 17, p. 505. † Min. Cons., Pub. Dept., 4th December 1819.

‡ Min. Cons., Pub. Dept., 16th September 1825.

columns already referred to. Each row of internal columns was thus increased from five to eight in number, and the Hall attained its present dimensions. This mysterious temple is now used as a Record-room.

Whether the Hall was ever used for entertainment or not, it is certain that from the time of Lord Hobart, when Madras newspapers first become available, down to that of the building of the present Banqueting Hall by Lord Clive, the majority of the State functions took place in the "Admiralty House in the Fort." The other places occasionally named for entertainments were "Government House in the Fort," the "Exchange," "the Government Garden House," and the "Ameer Baug." Lord Clive, who dispensed a lavish hospitality, used the Garden House, the Pantheon or the Ameer Baug for balls, and the Admiralty for receptions and dinners. The Ameer Baug, in the Mount Road, belonged to the Nawab. It became the residence of the Commander-in-Chief,* who consequently issued his orders headed "Choultry Plain," and later it was the Court of Sudder Adawlut. It is now the Elphinstone Hotel.

The earliest reference to the Admiralty that has been traced occurs in a work entitled *The History and Management of the East India Company* published in 1779, where it is stated that Mr. Pigot "in a conversation with the Nabob at the Admiralty house in Fort St. George" in 1763, pressed for the gift of lands in jaghire to the Company. From Mr. Alexander Dalrymple's statement † regarding the abduction of Lord Pigot in 1776 it appears that (1) Colonel Stuart, the officer in command of the forces, supped with the Governor at "the fort-house" on the 23rd August 1776; (2) on the following day he dined with the Governor at the "Admiralty House"; (3) on the 25th Colonel Edington, the Adjutant-General, dined "at the Governor's in the Fort Square." In 1780 Mr. William Hodges, a Royal academician, who had accompanied

* It is believed to have been occupied by Sir Robert Fletcher, Commander-in-Chief, in 1776.

† Bound with *Original Papers relative to Tanjore*, 1777.

Captain Cook on his second voyage, arrived in India and spent a year at Madras. Referring to the ravages of white ants in the Fort he says *—

"I saw an instance in the portico of the Admiralty, or Governor's House."

From these allusions it is inferred that either the Admiralty was identical with the Fort House, or that the Governor used both houses indiscriminately.

There has been some difficulty in identifying the Admiralty of Lord Clive's time, owing to the absence of plans. Besides the Exchange, the only two buildings in the Fort which could have accommodated Madras Society were the Pillar Godown and the edifice which is now the Accountant-General's Office. There is little doubt that the latter was the Admiralty.

Lord Clive, in a minute of the 13th October 1801, respecting the new Banqueting Hall, stated that, owing to want of accommodation in Government House, Triplicane, "separate houses in the Fort were allotted to the use of the Governor for public purposes." His Lordship added that "Admiralty House, formerly used on public occasions, would be allotted to the Board of Revenue, to the custody of public stores, and to commercial purposes." The Board's records show that Admiralty House was actually occupied from 1800, but a transfer to Government House in the Fort seems to have been made by 1803.

In a statement of the allotment of public buildings for 1803, it appears that the Admiralty was in that year under repair, and that the lower apartments were assigned to the Governor and to the Superintendent of Imports and Exports. The dimensions given agree fairly with those of the ground floor of the present Accountant-General's Office. In the allotment statements of 1816 and 1821 the Admiralty House is shown as situated in Charles and James Street (the street

---

* *Travels in India* in 1780–83, Hodges 1794. The copy of this work in the Connemara Library was purchased at the Marquess Wellesley's sale in 1843.

which contains the Accountant-General's office), and as appropriated to Arsenal Stores.

In 1829, the Military Board submitted * an estimate of Rs. 43,000 for "converting the Admiralty House in the Fort into an office for the Accountant-General." The estimate, the details of which show that it applies to the Accountant-General's present office, was sanctioned, and the work was carried out by Major Duncan Sim.

From the above evidence the identification of Lord Clive's Admiralty with the Accountant-General's Office appears justified. The principal room on the first floor measures 75 feet by 33 feet, and is about 30 feet in height. It is supported by eight columns, and is prolonged 28 feet by another room at its western end. Other large rooms on each side communicate with the principal chamber. There is a lofty portico at the east end, and a second verandah on the west.

As an illustration of the uses to which the Admiralty House was put, it may be mentioned that on the 21st August 1799 a public reception was accorded † to "His Excellency Meer Allum Bahaudur, Ambassador from His Highness the Subadar of the Deccan." His Majesty's 51st Regiment formed a "street" from St. George's Gate to the parade ground, and the street was prolonged by the Madras Militia "to the front of the Admiralty House." The Madras Battalion formed a street from the Walajah Gate "by the front of the Arsenal to the Admiralty House." Meer Allum, "on his arrival at the Admiralty House, was met in the verandah by the Governor-General [the Earl of Mornington], Lord Clive, Vice-Admiral Rainier, Lieutenant-General Stuart, and Major-General Brathwaite; the whole of the Naval and Military Officers and Gentlemen of the Civil Service at the Presidency having previously taken their seats in the Great Hall."

It is difficult now to realise that Madras was once an important naval station, and that a long succession of Admirals—Boscawen,

* Pub. Cons., No. 911, dated 6th November 1829. † *Sel. Cal. Gaz.*, Vol. III, p. 32.

Watson, Pococke, Lindsay, Harland, Hughes, Cornwallis, Rainier, Drury, Hood and many others—made the Fort their shore residence. Sir John Lindsay and Sir Robert Harland were Ministers plenipotentiary at the Court of the Nawab. Sir Samuel Hood died at Madras, and a mural tablet to his memory was put up in the Fort Church. Lady Hood exercised a generous hospitality. The *Madras Gazette* * says:—

"The Hon. Lady Hood's Parties.—The splendid and well-conducted parties given by this fashionable and interesting female on Tuesdays and Saturdays since her Ladyship's late arrival at Madras have given universal satisfaction."

The statement of the allotment of buildings in 1803 shows that there was not only an "Admiralty" but also an "Admiral's House," and a house for the "Captains of His Majesty's Navy." In April 1801 the Admiral appears to have shifted into more commodious quarters in the Fort.† In 1805 he not only had a house in the Fort, but also a residence at St. Thomé, for we learn ‡ that Admiral Rainier entertained the Nawab there, and that "the Caroline frigate was moored nearly opposite the Admiral's house for the purpose of saluting His Highness on his arrival." The residence alluded to is now the property of the Maharajah of Vizianágram, and is still known as the "Admiralty House."

In later years the Admiralty was shifted to other buildings. The Almanac of 1839 shows that it was in St. Thomé Street in the previous year. Twenty years later the edifice which is now used as the Royal Artillery Mess House,§ was known by that name.

In 1801 Lord Clive proposed a comprehensive scheme for enlarging Government House, Triplicane, and building a Banqueting Hall adjacent to it. He found the residence far too small for his requirements, and the Admiralty inconvenient for entertainments; and he

---

* *Madras Gazette*, 10th July 1813.

† Pub. Cons., 20th April 1801.

‡ *Calcutta Gazette*, 21st March 1805.

§ Mil. Cons., 25th January 1859.

appears to have considered that the Garden House compared unfavourably in size and style with the Nawab's palace at Chepák. The expenditure involved was estimated at about 90,000 pagodas.* Dissatisfied with the Military Board's system of building, Lord Clive resolved to appoint a Civil Engineer. His Lordship remarked †—

"In the Superintendence of the erection of public buildings there has been an evident if not an absolute want of Science, or at least a miserable defect in its practical application, of which it is too notorious an example that every arched building erected within the last twelve years has uniformly failed."

Mr. John Goldingham, F.R.S., the Company's Astronomer, was selected as Civil Engineer and appointed from the 1st May 1800, with charge of the repair of all the Company's buildings, civil and military, at the Presidency. Mr. Goldingham carried out the enlargement of Government House in 1800 and 1801, and built the Banqueting Hall in 1802.

The Court of Directors considered the expenditure unnecessary and the time selected for it unsuitable. They wrote ‡—

"It by no means appears to us essential to the well-being of our Government in India that the pomp, magnificence and ostentàtion of the Native Governments should be adopted by the former; the expense to which such a system would naturally lead must prove highly injurious to our commercial interests."

There exists a persistent tradition that part of the cost of the Banqueting Hall was met by public subscription. The President of the Madras Municipality referred to it at a public meeting held on the 27th January 1882 in connection with a proposed Town Hall. Mr. Arundel said §—

"I have examined many possible sources of income, and among others one which has been already suggested, namely that we should ask Government to subscribe something on the plea that the public had contributed towards the erection

---

* Letter to England, 15th October 1801.

† Lord Clive's Minute of 18th March 1800.

‡ Court's Despatch of 27th April 1803.

§ *Madras Mail*, 28th January 1882.

of the Banqueting Hall. On examination of the ancient records, I find this is entirely a mistake, and that the amount was expended by Lord Clive, then Governor of Madras."

The tradition still survives, but a fresh examination of the documents fails to trace any allusion in support of it. In view of the displeasure evinced by the Directors, any relief there might have been to the public purse would surely have been referred to. In compliance with the Court's orders, the Accountant-General supplied a statement * of the amounts paid on Mr. Goldingham's bills. This shows that 1,06,000 pagodas was disbursed in 1800 and 1801 for the Garden house, and 74,000 pagodas in 1802 and 1803 for the "Detached Building for Public Purposes."

The Banqueting Hall which is in the form of a Greek temple, has been said to resemble the Parthenon. Except that both are octastyle and of Doric order, there is however little real likeness. The following description of the opening of the Hall on the 7th October 1802 is taken from the *Madras Government Gazette*. The day was appointed by the Right Honourable the Governor in Council as one of thanksgiving for the restoration of peace. The reading of the proclamation of peace at 6 A.M. at the statue of the Marquess Cornwallis was followed by Divine Service at St. Mary's Church. His Excellency Admiral Rainier then shifted his flag on promotion. The new flag was saluted by the Fort, by the Artillery of His Highness the Nawab of Arcot, stationed at the Palace of Chepák, and by the ships of the Squadron, numbering seventeen sail. The Right Honourable the Governor then provided a public breakfast :—

"In the evening His Lordship gave a grand Ball to which all the Ladies and Gentlemen of the Settlement and the Officers of the Fleet and Army were invited. On this occasion the superb building recently erected at the Government Gardens was opened, and produced the general impression of surprise and approbation

---

* Consultations, 8th March 1805.

excited by the most magnificent and beautiful * specimen of architecture which the Science and taste of Europe have ever exhibited to the Natives of India." †

His Highness the Nawab Azím-ud-daula was present at the Ball. The supper was served in the gallery.

Opinions differ. Far from regarding the Hall as a "beautiful specimen," Bishop Heber was uncomplimentary to both the edifice and its pictures. Writing in 1826 he says :—

"There is indeed an enormous banqueting house, detached from the rest and built at a great expence, but in vile taste; and which can be neither filled nor lighted to any advantage. It contains some paintings of Coote, Cornwallis, Meadows and other military heroes, and one of considerable merit of Sir Robert (*sic*) Strange, all fast going to decay in the moist sea-breeze, and none of them except the last deserving of a longer life." ‡

There had been some *contretemps* in connection with a confirmation, or visitation or other episcopal function, and this may perhaps account for the hypercritical attitude displayed. The good bishop moreover had not the fortune to see the building as it appears during a reception or ball, resplendent with light and life, gorgeous with ladies' dresses and officers' uniforms.

No better account of the Hall can be given than the following which appeared in the *Madras Gazette* of the 8th January 1803 :—

"On New Year's Day the Right Honourable the Governor gave a public Breakfast to the Gentlemen of the Settlement. The new Room was opened for the reception of the Company . . . The attention of the Company appeared to be much occupied in admiring the architecture of this superb Edifice, a short description of which will we doubt not be highly acceptable to our subscribers.

"The Grand Room is 120 by 65 feet inside, having a terrace without all round about 15 feet wide; this and the flight of stone steps at the principal entrance, with the thickness of the walls, gives a space covered by the building of 203 by 111 feet.

---

* In Sel. from the *Cal. Gaz.*, Vol. IV, p. 338, this word is printed *beneficial*.

† *Madras Government Gazette*, 14th October 1802.

‡ Heber's *Narrative of a Journey*, 1828.

"The principal floor is raised about 15 feet from the ground, giving space below for arched cellars and other places for stores, etc.: these are on the North and North-west sides of the building: on the other sides and in the centre of the building are apartments to be applied to various purposes—under the terrace is a spacious veranda all round the Building.

"The height of the Building from the level of the floor of the Grand Room is 40 feet, exclusive of the Balustrade which is about 6 feet more: this, with the height of the floor above the ground, will give for the whole height of the building 61 feet. The Building is Doric, the Entablature supported by Columns 32 feet in height, projecting three-quarters of their diameters from the Wall.

"The ends are terminated by Pediments—Within that on the North side (the Principal Entrance) is a Trophy composed of Spoils supposed to have been taken at Seringapatam—On one end of a Scroll partly hid by the Trophy, part of the Word SERINGAPATAM is visible, and at the other end MAII, IV. A.D. MDCCXCIX. Within the Pediment on the South end is an ornament of the same description, the Trophy being composed of Spoils supposed to have been taken at Plassey—The Letters PLASSE—and XXIII JUNII, A.D. MDCCLVII appearing at the ends of the Scroll, the rest of the inscription being hid by the Trophy. The Metope of the Freeze (*sic*) is ornamented with Helmets and other Spoils.

"Within the Great Room is a Gallery about 16 feet in breadth at the sides, and 24 at the ends supported upon Ionic Columns 17 feet in height: these Columns are raised upon Pedestals—The Entablature of the Order is enriched—above the Ionic is a range of Corinthean (*sic*) Columns about 16¾ feet in height; above there is the Ceiling covered and ornamented. The Roof is constructed in a peculiar manner."

A few additions to the building have since been made. At the south end, a double flight of steps has been constructed for convenience of access from Government House. The daïs was provided in 1875, and the hall was re-roofed in 1892. Three years later the open terrace was covered in with colonnades. This change adds materially to the convenience of the building, and makes for the preservation of the pictures, but detracts from the architectural effect of the structure.

The Hall contains at the present time twenty-four paintings, most of them full length portraits of life size. Above the daïs is a large picture of Queen Victoria by Hayter, seated on the Throne in the

House of Lords, and this is flanked by Ramsay's Coronation pictures of King George III and Queen Charlotte. Over the main entrance, but too high for proper inspection, is a remarkable picture of Nawab Walajah with General Stringer Lawrence, and the antechamber contains portraits of the Nawab and one of his sons. The remaining pictures occupy the wall panels along the sides of the Hall beneath the balconies. Emblazoned mouldings of the Royal Arms and the Arms of the Honourable East India Company face each other on the balustrade of the gallery.

Nawabs of the Carnatic, and Titular Princes of Arcot.

No.	Name.	Year of accession.	Remarks.
			NAWABS OF THE CARNATIC.
1	Zulfikar Ali Khan ..	1692 ..	Created Nawab by Aurungzebe, and made subject to the Subahdar of the Deccan.
2	Daud Khan	1703 ..	Appointed Nawab. Transferred to Delhi in 1710 as Commander-in-Chief.
3	Saadatullah Khan *alias* Muhammad Saiyid.	1710 ..	Appointed Nawab. Capital transferred from Gingi to Arcot.
4	Ali Dost Khan	1732 ..	Nephew of (3). Killed in battle with the Mahrattas.
5	Safdar Ali Khan ..	1740 ..	Son of (4). Murdered by his brother-in-law Murtaza Ali.
6	Muhammad Saiyid *alias* Saadatullah Khan.	1742 ..	Son of (5). Murdered at Arcot. The last Nawab of the first dynasty.
7	Muhammad Anwar-ud-din.	1744 ..	Appointed by the Nizam. Killed at the battle of Ambur against Chanda Sahib.
8	Muhammad Ali, Nawab Walajah.	1749 ..	Son of (7). Became heavily indebted to the East India Company. Territory assigned.
9	Umdát-ul-Umara ..	1795 ..	Son of (8).
10	Azim-ud-daula	1801 ..	Nephew of (9). East India Company assumed the administration.
11	Azam Jah	1820 ..	Son of (10).
12	*Azim Jah*	1825 ..	Brother of (11). Regent during minority of (13). Subsequently created titular Prince of Arcot.
13	Ghulam Muhammad Ghaus Khan.	1842 ..	Son of (11). Died in 1855 without issue. The last of the Nawabs.

No.	Name.	Year of accession.	Remarks.
	TITULAR PRINCES OF ARCOT.		
14	Azim Jah Bahadur ..	1867 ..	Same as (12). Nominated Prince of Arcot and granted an annuity of three lakhs, of which a moiety was to be continued to his heirs in perpetuity.
15	Sir Zahir-ud-daula Bahadur, G.C.S.I.	1874 ..	Son of (14).
16	Intizam-ul-Mulk Bahadur.	1879 ..	Brother of (15).
17	Sir Muhammad Munawwar Khan Bahadur, K.C.I.E.	1889 ..	Nephew of (16).
18	Ghulam Muhammad Ali.	1903 ..	Son of (17).

The original grant of land for the building of Fort St. George was made by the Poligar of Kalahasti * in North Arcot. The grant was confirmed by a *sanad* from the Rajah of Chandragiri, an expatriated Prince of Vijianagar. When this prince was driven from his throne by the Muhammadan sovereign of Golconda, the lease was renewed by the latter on payment of an annual rental of 1,200 pagodas. In 1688 the King of Golconda was defeated by Aurungzebe in person, and Madras was thus brought under the paramount power of the Great Moghal.

The province known as the Carnatic,† in which Madras was situated, extended from the Kistna to the Coleroon, and was bounded on the west by Cuddapah, Salem and Dindigul, all of which formed part of the State of Mysore. The northern portion was known as the Moghal Carnatic, the southern the Mahratta Carnatic. The Mahratta frontier fortress was Gingi. In 1690 Zulfikar Khan, the Moghal Commander-in-Chief in the Carnatic, laid siege to Gingi, but failed to

* Sewell, *Sketch of the Dynasties of Southern India.*

† *Carnatic, kar-nadu* = black country.

reduce it till eight years later. In 1692 he was created Nawab of the Carnatic by Aurungzebe, being made subject to the Subahdar of the Deccan, the Nizam. Governor Yale assisted Zulfikar with war material, and the latter, for the consideration of 10,000 pagodas, procured firmans in the name of the Emperor securing the villages of Egmore, Pursewaukum and Royapuram to the East India Company.

In 1701 Daud Khan assumed the command. He pitched his camp at St. Thomé and visited Fort St. George. The streets were "lined with soldiers from the St. Thomé Gate up to the Fort," and the "curtain of the Inner Fort was manned by Train Bands." The Governor, Mr. Pitt, conducted him into the Fort and "carried him up to his lodgings." In the following year, acting under orders from Aurungzebe, Daud Khan blockaded Madras for three months. In 1703 he was appointed Nawab, when he made Arcot his head-quarters, the ancient ἀρκατοῦ βασίλειον of Ptolemy of Alexandria. Seven years later he was translated to Delhi.

His successor in the Carnatic, Saadatullah Khan, was friendly. The office of Nawab became henceforth hereditary. The Nizam was developing into an independent prince. About 1740 Chanda Sahib, a member of the Arcot family, obtained possession of the Hindu kingdom of Trichinopoly. The Mahrattas thereupon invaded the Carnatic. The Nawab, Ali Dost Khan, was killed in battle, and was succeeded by his son Safdar Ali. The latter was murdered two years later. History repeated itself in the case of his son Muhammad Saiyid who also was murdered after a reign of two years. He was the last of the first dynasty.

Muhammad Saiyid was succeeded by Muhammad Anwar-ud-din who was appointed in 1744 by the Nizam. The Carnatic now acquires a fresh interest by becoming the theatre in which the French and English struggled for the mastery of India. On the capitulation of Fort St. George to the fleet under Labourdonnais in 1746, Dupleix promised to make over Madras to the Nawab. Subsequently he

changed his mind. Anwar-ud-din, furious, fought the French on the banks of the Adyar and was signally defeated.

The peace of Aix-la-Chapelle brought the restoration of Fort St. George in 1749, but otherwise there was no cessation of hostilities in India. The English and French supported the claims of rival Nawabs and rival Nizams, and fought their battles for them. On the death of Anwar-ud-din at the battle of Ambur in 1749, when he was ninety* years of age, the British set up his son Muhammad Ali as Nawab, while Chanda Sahib became the French nominee. Muhammad Ali fled from the field of Ambur to Trichinopoly where he was besieged by Chanda Sahib. Clive's defence of Arcot in 1751 rendered the cause of Muhammad Ali for the time successful, and in 1755 the latter made a state entry into Arcot accompanied by Stringer Lawrence. During Lally's siege of Madras the Nawab took refuge in Fort St. George, but his presence proved so inconvenient that he was shipped to Negapatam. In 1760–61 the French power was finally broken by Eyre Coote's decisive victory at Wandewash and by the fall of Pondicherry. At the time of Hyder's first invasion of the Carnatic, Muhammad Ali, who had received from the Emperor the title of Nawab Walajah, moved to Madras, where he built himself a palace at Chepak.† He had previously contemplated residence in the Fort. In a letter received on the 20th May 1765 he wrote as follows:—

"I have been desirous this long time of building a large handsome House within the Fort of Madras, that whenever I come there either on my own or the Company's Business, it may serve as a place of Residence for me; and in case of an enemy's raising any disturbances in the Carnatick (which God forbid) as a place of safety for my family and dependants also; for besides the Fort of Madras, in such times I know no Place of Security. I could wish therefore that it was

* Tradition avers that he was 107, but the lower figure is fixed by Consultations of 11th June 1744. Even 90 is an advanced fighting age. At the other end of the scale was Thomas Cookesley, half a century later. According to an inscription in the cemetery at the Mount, he was "killed on the 2nd May 1799 before Srirangapatam, aged 8 months and 9 days."

† The Nawab's agreement of 1773 with General Joseph Smith regarding Tanjore prize money is dated from *Chepauk House*.

made both large and lofty (such in short as is fit for me to reside in) and Arched below, so that no shells whatever may be able to penetrate it. Governor Pigot, when I came here once before, not only promised that one should be built according to my desire, but took me with him, and showed me the spot of ground pitched on for that purpose, when I, in His and some other of my Friends' Presence laid the first Brick for the foundations thereof with great Pomp and State; notwithstanding which and the above Gentleman's repeating his promise to me, on that head, another time of my coming here also, nothing farther, even yet, towards building the same. I am convinced that this delay must have arose from good causes, perhaps to workmen, coolies and materials not being to be procured owing to the vast number employed in the speedy finishing the Fortifications; the completing of which with all expedition I was extremely desirous of before out of Friendship to the Company; but now that I propose having a House within them, and to keep the whole of my things there, I look upon it as the greatest consequence to me of anything . . . Two favors, tho, I have to request of the Governor in Council; one, that they will be so obliging as to appoint for the building my House on, half of the ground joined lately to the new Carpenter's Yard (on which there is no structure whatever) with a sunnud for the same under their hands; the other, that they will order the Engineer to give a constant attention to the constructing of it."

The Government assented, and agreed that a *sanad* for 166,980 square feet should be made out.* This area of nearly four acres represented about one-eighth of the whole space within the ramparts. The project however seems to have fallen through, for three years later the Nawab wrote as follows † :—

" By the blessing of God I have lived in your Town from the 6th of September last till now in a very small House situated on the Sea Shore . . . Near the House, situated on the Sea Shore, as above, on the north and east Faces, there is a little spot of Sandy Ground, entirely vacant, having no House thereon: this spot I flatter myself you will be so good as to confer on me and send me a Paper under the Company's seal for the same, which I shall esteem as an Obligation, and still more if you will order the Engineer to mark it out for me."

* Letter to the Nabob, 29th May 1765. Pub. Cons., 30th May 1765.

† Letter from the Nabob, received 18th January 1768.

The Nawab thus appears to have lived at Chepák from 1767. No particulars have been traced regarding the construction of the palace, but Lord Valentia states that it was built by a British officer.

The treaty of Paris of 1763 provided that the Nawab should be recognised as an independent prince, the ally of the King of Great Britain. In 1770 Admiral Sir John Lindsay arrived as the King's minister. Governor DuPré strongly objected to such a recognition of the Nawab, and he and his Councillors refused to accompany the plenipotentiary when he went to Chepák to present His Majesty's letters. Lindsay was succeeded, by Sir Robert Harland, but the friction between the minister and the Madras Government showed no diminution.

The cost of the wars with the French and Hyder had rendered the Nawab heavily indebted to the Company, and he was moreover recklessly extravagant in his private expenditure and his methods of borrowing. In 1767 his debts were 1½ millions sterling, and by 1785 three times as much. Districts were assigned to the Company as security. The *jaghire* of Chingleput had been delivered over as early as 1763. The Board of Revenue was created in 1786 to control the revenues of the assigned districts.

In 1775 Lord Pigot came out as Governor for the second time to arrange for the rendition of Tanjore, a state conquered by the British and claimed by Walajah. This led to the extraordinary episode of the kidnapping of the Governor, followed shortly afterwards by his death. The Nawab was a party to the conspiracy. In 1787 Sir Archibald Campbell concluded a new treaty with Walajah by which nine lakhs was to be paid annually for a subsidiary force, while twelve lakhs was to be handed over to the Nawab's creditors. In 1795 this most celebrated of the Carnatic rulers passed away after a reign of forty-six years. His name is commemorated by a bastion and gate of Fort St. George, by the bridge outside it, and by the road which leads from Triplicane to the palace which once was his.

Walajah was succeeded by his son Umdát-ul-Umara, who shortly afterwards fell under suspicion of having in the past held treasonable correspondence with Tippu Sultan. The Marquess Wellesley proposed an arrangement, rather affectedly called a treaty, by which the Company was to administer the whole of the Carnatic territory. The Nawab becoming seriously ill, the matter was not for the moment pressed; but on the death of His Highness in 1801, active and indeed compulsive measures were adopted. Troops from the Fort took possession of the Palace, and a tent was pitched for Lord Clive within the precincts. Ali Hussain, son of Umdát-ul-Umara, at first accepted, but subsequently refused the terms offered him by the Governor. Azím-ud-daula, son of Amir-ul-Umara the younger brother of Umdát, proved more complaisant. He was placed on the *masnad*. By the treaty concluded with him the Carnatic was practically annexed, the civil and military administration being vested in the Company, while the Nawab was to be paid one-fifth of the net revenue or 144,000 star pagodas annually, whichever was greater. The Company thus acquired the districts of Nellore, North and South Arcot, Trichinopoly and Tinnevelly.

Azím-ud-daula was succeeded in 1820 by his son Azam Jah who died in 1825. During the minority of Azam Jah's son, Ghulam Muhammad Ghaus, the latter's uncle Azím Jah, brother of Nawab Azam Jah, acted as Regent till 1842, when Ghulam Muhammad Ghaus was installed as Nawab by Lord Elphinstone. On the Nawab's death in 1855 without issue, it was ruled by the Government of India that the treaty* of 1801 was of a personal character, and that it was only of grace that its terms had been extended to the successors of Azím-ud-daula. In the absence of an heir in the direct line, it was resolved to abolish the *masnad* and to pension Prince Azím Jah and the other members of the Carnatic family. The late Nawab's military force was disbanded in 1855. One British regiment, one of native infantry, and

* One of the original documents was stolen from the Government Agent's office in December 1858.

the Body Guard moved to the Chepák parade ground, where the Palace force was drawn up facing them. The Government Agent explained the necessity for the step. The men, ancient retainers for the most part, remonstrated, and their women implored, but eventually arms were piled. There was more trouble with the mounted men who were somewhat disorderly, but the battery of six 9-pounders was taken possession of without difficulty. The palace property was placed in the hands of a Receiver for the settlement of the Nawab's debts. The arms and historical pictures were taken over by Government at a valuation in 1859. The land and buildings were sold by public auction, and fell to Government for 5½ lakhs of rupees.

The walled compound of the palace extended from the river to Pycroft's Road, and westward to Bell's Road. It appears from the records and from a plan of 1861 that the main entrance to the Chepák Gardens was a massive triple-arched gateway at the end of the Walajah Road. There were guard rooms above the gateway and a place of arms immediately within. The palace was divided into the *Kalsa Mahal* of two floors, (so called from its small dome), which is now part of the College of Engineering, and the *Humayun Mahal* and *Dewankhana*, both of one floor, which form portions of the present Board of Revenue Office, and which contained the Durbar Hall. The whole of the land between these buildings and the eastern enclosure wall was occupied by a network of domestic apartments. The present residence of the Principal of the College of Engineering was the *Mahakama* or Court of Justice, which was presided over by the Kázi-ul-Mulk. The ground to the westward was taken up by tanks, sepoy's barracks, elephant lines and slave lines. The Saluting battery was near the site of the Senate House. Outside the compound, between it and the sea, were numerous buildings, including a grey stone structure resembling a mosque, with five arches in front and two handsome minars. This was said * about

---

* Hamilton's *Gazetteer*, 2nd edition. A view of this building with the palace beyond, is given in Daniell's *Views in Hindoostan*, and reproduced in Beveridge, Vol. II, page 721.

1826 to be the only noteworthy Muhammadan building in Madras. Bishop Heber visited the Regent Azím Jah in that year, but he unfortunately left no description on record.

The palace grounds were gradually cleared of minor buildings, and the principal edifices were added to and altered into Government offices. The northern portion was devoted to an extension of Government House compound down to the sea, and to a site for a Senate House; on the southern portion the Presidency College was built; while the western part was converted into a cricket ground.

In 1867 the title of "Prince of Arcot" was conferred on Prince Azím Jah and his descendants. The *Amir Mahal* was built by Government as the Prince's residence on ground formerly belonging to the Nawab in Royapetta.*

The following matter, taken from the *Madras* and *Calcutta Gazettes*, gives some idea of the relations subsisting between the Fort and Palace at the beginning of the nineteenth century:—

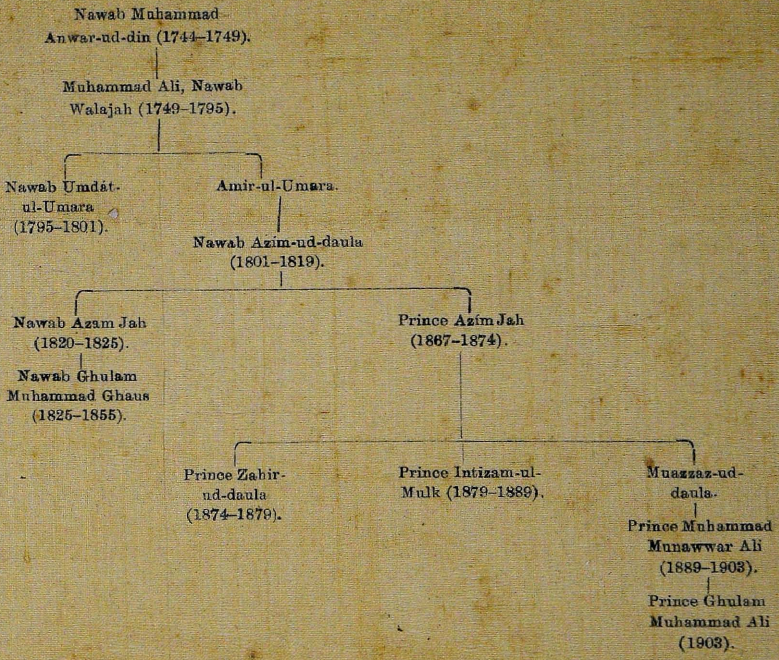
Madras Gazette, 1st August 1801.—"Lord Clive desires the attendance of the gentlemen of the Civil, Naval and Military Services at Chipauk on the 31st July 1801 at noon for the purpose of being present at the installation of Nawab Azeem-ul-Dowlah on the Musnud of the Carnatic . . . . . The troops, cavalry and infantry, formed a street from the entrance of the Gardens to the verandah of the Palace . . . . . A Royal salute was fired from the Battery of the Palace, from the Fort, and the Shipping in the Roads; and a *feu de joie* by the troops under Arms."

Calcutta Gazette—Fort St. George, 16th February 1805.—A Government notification states that a letter addressed by His Majesty the King of Great Britain to His Highness the Nawab of the Carnatic having been conveyed to this Presidency by Lieutenant-General Sir J. F. Cradock, K.B., Officers and Gentlemen of His Majesty's and the Honourable Company's Service will accompany the Right Honourable the Governor to the Palace at Chepauk for the purpose of delivering the letter to Nawab Azeem-ood-dowla. The letter was placed on an elephant for conveyance. His Lordship followed immediately after through a "street" of troops

* *Royapetta, rayadu-péta* = royal suburb.

which reached from the Government Gardens to the verandah of Chepauk house. On the arrival of His Lordship, His Highness came down from the steps of the verandah and conducted him to the side of the musnud. The ceremony was repeated in the case of Their Excellencies Sir John Cradock, Vice-Admiral Rainier and the Hon'ble Sir Arthur Wellesley.

The present Prince of Arcot, Ghulam Muhammad Ali Khan is seventh in descent from Nawab Anwar-ud-din, the founder of the dynasty, and sixth from Nawab Walajah, as is shown by the following table, the dates in which indicate the period of tenure of rank by each Nawab or Prince :—



List of Paintings in the Collection

[NOTE.—The numbers in parentheses indicate

Subject.	Size.	Painter.	When painted.
King George III **(10)** ..	94½″ by 60″ ..	Allan Ramsay ..	*Cir.* 1761 ..
Queen Charlotte **(12)** ..	97″ by 63½″ ..	Do. ..	*Cir.* 1761 ..
Muhammad Ali, Nawab Walajah **(2)**.	47″ by 37″ ..	Unknown ..	*Cir.* 1756 ..
Prince Amir-ul-Umara **(24)**.	47″ by 37″ ..	Do. ..	*Cir.* 1780 ..
Nawab Shuja-ud-daula of Oudh **(25)**.	90″ by 56″ ..	(?) Tilly Kettle ..	*Cir.* 1774 ..
Earl Cornwallis **(9)** ..	92″ by 59″ ..	Robert Home ..	1792 ..
Major-General Medows **(37)**.	92″ by 60″ ..	(?) Robert Home.	1792 ..
Marquess Wellesley **(13)** .	85″ by 68″ ..	Thomas Hickey ..	1800 ..
Major Stringer Lawrence and Nawab Walajah **(1)**.	108″ by 71″ ..	(?) George Chinnery.	*Cir.* 1802 ..
Major-General Sir Arthur Wellesley **(31)**.	97″ by 79″ ..	John Hoppner, R.A.	1806 ..
Lieut.-General Sir Samuel Auchmuty **(36)**.	93″ by 58″ ..	Sir Thomas Lawrence, P.R.A.	1815 ..
Robert, Lord Clive **(30)** ..	47″ by 39″ ..	Thomas Day ..	1819 ..
Sir Thomas Strange **(35)** ..	94″ by 58″ ..	Sir Thomas Lawrence, P.R.A.	1820 ..
Lieut.-General Sir Eyre Coote **(14)**.	94″ by 60″ ..	Thomas Hickey ..	1822 ..
Nawab Azím-ud-daula with his son Azam Jah **(27)**.	93″ by 58″ ..	Thomas Day ..	1820 ..
Sir George Hilaro Barlow **(7)**.	93″ by 57″ ..	George Watson, P.R.S.A.	1826 ..

arranged approximately according to Age.

the order in the Descriptive List.]

When acquired.	How acquired.	Remarks.
Cir. 1767 ..	(?) Purchase ..	Probably purchased by the Court of Directors, and charged to Madras.
Cir. 1767 ..	(?) Do. ..	
Unknown ..	(?) Presentation ..	First referred to in 1842.
Do. ..	(?) Do. ..	Do.
Do. ..	(?) Do. ..	Do.
1792 ..	Subscription.	
1792 ..	Do.	
1800 ..	Do.	
1859 ..	Purchase ..	Lawrence is depicted as he was about 1752, Walajah as he was about 1774.
1808 ..	Subscription.	
1816 ..	Do.	
Cir. 1820 ..	(?) Presentation ..	After Nathaniel Dance. Probably presented by the first Earl of Powis.
1821 ..	Subscription.	
1822 ..	Purchase ..	Painted after Zoffany and Home.
1859 ..	Do. ..	Purchased from the Carnatic Receiver.
1882 ..	Presentation ..	Presented by Sir Richard Barlow, *Bart.*

Subject.	Size.	Painter.	When painted.
Lady Munro **(33)**	93″ by 57″ ..	Sir Thomas Lawrence, P.R.A.	1826 ..
Major-General Sir Thomas Munro **(6)**.	105″ by 69″ ..	Sir Martin Archer Shee, P.R.A.	1828 ..
Lord William Bentinck **(8)**.	93″ by 58″ ..	Henry William Pickersgill, R.A.	*Cir.* 1836 ..
Nawab Azam Jah **(28)** ..	95″ by 59″ ..	Frederick Christian Lewis, jun.	1842 ..
Installation of Nawab Ghulam Muhammad Ghaus **(26)**.	72″ by 90″ ..	Do.	1842 ..
Marchioness of Tweeddale **(29)**.	93″ by 57″ ..	Sir Francis Grant, P.R.A.	1848 ..
Marquess of Tweeddale **(5)**.	93″ by 57″ ..	Do.	1848 ..
Lord Harris **(4)**	94″ by 57″ ..	Do.	1861 ..
Nawab Umdát-ul-Umara **(34)**.	36″ by 28″ ..	Unknown ..	Unknown ..
Queen Victoria **(11)**	115″ by 79″ ..	Sir George Hayter.	1861 ..
Mr. William Ambrose Morehead **(23)**.	93″ by 57″ ..	Norman Macbeth.	1869 ..
Sir Charles Trevelyan **(3)** ..	85″ by 55″ ..	John Whitehead Walton.	1870 ..
Lord Napier and Ettrick **(22)**.	93″ by 57″ ..	Lowes Dickinson.	1874 ..
Robert, Lord Hobart **(32)** ..	47″ by 39″ ..	H. Duke	1875 ..
Vere Henry, Lord Hobart **(21)**.	56½″ by 44½″ ..	George Watts, R.A.	1875 ..
Duke of Buckingham and Chandos **(20)**.	93″ by 57″ ..	Ravi Varma ..	1880 ..
Right Hon'ble William Patrick Adam **(19)**.	49½″ by 39½″ ..	John Henry Lorimer, R.S.A.	1883 ..

MADRAS RECORD

When acquired.	How acquired.	Remarks.
1827 ..	Subscription.	
1831 ..	Do.	
Cir. 1837 ..	Do.	
1859 ..	Purchase ..	Purchased from the Carnatic Receiver.
1859 ..	Do. ..	Do.
1849 ..	Subscription.	
1849 ..	Do.	
1862 ..	Do.	
Unknown ..	(?) Presentation ..	Probably a copy of an older picture.
1862 ..	Presentation ..	Presented by the Secretary of State for India.
1869 ..	Subscription.	
1871 ..	Do.	
1875 ..	Do.	
1876 ..	Presentation ..	After Sir Thomas Lawrence. Presented by Colonel Bertie Hobart.
1876 ..	Do. ..	Presented by Mary, Lady Hobart.
1880 ..	Subscription.	
1884 ..	Presentation ..	Presented by Lady Adam.

Subject.	Size.	Painter.	When painted.
Right Hon'ble Sir Mountstuart Elphinstone Grant Duff **(17).**	43″ by 33″ ..	Hermann A. Block.	1890 ..
Lord Connemara **(18)** ..	93″ by 57″ ..	George Smith ..	1890 ..
Lady Wenlock **(38)** ..	48″ by 36″ ..	Emily M. Merrick.	1892 .
Lord Wenlock **(15)**	49½″ by 37″ ..	Archibald J. Stuart-Wortley.	1901 ..
Sir Arthur Havelock **(16)** ..	93″ by 57″ ..	Ravi Varma and Raja Raja Varma.	1902 ..

LIST OF PAINTINGS IN THE COLLECTION.

When acquired.	How acquired.	Remarks.
1890 ..	Presentation ..	Presented by Sir M. E. Grant Duff.
1891 ..	Subscription.	
1892 ..	Purchase ..	Purchased from the Artist.
1902 ..	Presentation ..	Presented by Lord Wenlock.
1903 ..	Subscription.	

List of Paintings

Subject.	Size.	Painter.	When painted.
Sir Eyre Coote	Full length, life size.	Robert Home ..	1795 ..
George Augustus Frederick, Prince of Wales.	Do.	John Hoppner, R.A.	*Cir.* 1795 ..
General Patrick A. Agnew ..	Unknown ..	Unknown ..	*Cir.* 1807 ..
General Wallace	Do. ..	Do. ..	*Cir.* 1807 ..
Nawab Ghulam Muhammad Ghaus.	Full length, life size.	A. Schoefft ..	1839 ..
Prince Azím Jah	Do.	Do. ..	1893 ..
Do.	Do.	Unknown ..	Unknown ..

formerly in the Collection.

When acquired.	How acquired.	Remarks.
1795 ..	Subscription ..	Perished in 1813.
1859 ..	Purchase ..	No record after 1859.
....	....	No record after 1842.
....	....	Probably General William Wallace, formerly of the 74th Regiment. No record after 1842.
1859 ..	Purchase ..	Purchased from the Carnatic Receiver. Now in the possession of Her Highness the Nawab Khair-un-Nisa Begum Sahiba.
1859 ..	Do. ..	Purchased from the Carnatic Receiver. One of the two is now in the possession of the Prince of Arcot.
1859 ..	Do. ..	

List of Prints in the Collection.

[NOTE.—The numbers in parentheses indicate the order in the Descriptive List.]

Subject.	When acquired.	How acquired.	Remarks.
Queen Victoria **(41)**.	1891 ..	Presentation ..	Autograph of Her Majesty. Presented by the officers of the 4th (P.W.O.) Madras Light Cavalry.
Prince Consort **(42)**.	1891 ..	Do. ..	Autograph of His Royal Highness. Presented by the officers of the 4th (P.W.O.) Madras Light Cavalry.
Prince of Wales **(39)**.	1891 ..	Do. ..	Presented by the officers of the 4th (P.W.O.) Madras Light Cavalry.
Princess of Wales **(40)**.	1891 ..	Do. ..	
Warren Hastings **(43)**.	1894 ..	Do. ..	Presented by the Secretary of State for India. Engraving by C. J. Tomkins of the picture by A. W. Devis formerly at Government House, Calcutta, and now in the National Portrait Gallery.

History of the Collection.

The collection of paintings, which is divided between the Banqueting Hall and Government House, consists for the most part of single portraits, full-length, life-size, measuring about 8 feet by 4 feet. There are however several three-quarter lengths, also life size, of dimensions averaging about 4 feet by 3 feet. One remarkable picture contains two portraits, those of Nawab Walajah and General Stringer Lawrence; while the canvas representing the installation of the last Nawab of the Carnatic contains between sixty and seventy small size portraits.

Some of the canvases are by great painters and are of high merit: others, though not of distinguished artistic excellence, are yet interesting and valuable portraits. Carlyle says:—

"In all my poor historical investigations it has been, and always is, one of the most primary wants to procure a bodily likeness of the personage inquired after,—a good portrait if such exists; failing that, even an indifferent if sincere one. In short any representation made by a faithful human creature of that face and figure which he saw with his eyes, and which I can never see with mine, is now valuable to me, and much better than none at all."

The parents of the collection are probably the pictures of King George III and Queen Charlotte. These or similar ones were painted by Allan Ramsay for the coronation in 1761. They became the ambassadorial type, and were repeated by Ramsay, with the assistance of his pupil Philip Reinagle,* for foreign Courts and representatives of the Sovereign. The examples at Madras appear to have been purchased by the Court of Directors and sent out, probably between 1762 and 1767. Where they were first hung is not certainly known, but it was

---

* Ramsay Richard Reinagle, son of Philip Reinagle, painted in London in 1850 the imaginative portrait of Pachaiappa which hangs at the north end of Pachaiappa's Hall.

stated * in October 1806 that "two very fine portraits of their Majesties" had been "for many years in the Government Garden House." In 1801 Lord Clive found that they had sustained considerable damage, and he called on Mr. Thomas Hickey, an English artist who had settled in Madras, to take them in hand. Mr. Hickey told the Governor that the pictures were past repair. Lord Clive however insisted on an attempt being made at restoration, and the result exceeded the artist's expectations. The cost of repair was 500 pagodas, and the pictures were re-hung in the Government Garden House on the last day of 1801. Four years later they were again in bad condition, and Lord William Bentinck directed Mr. Hickey to take further steps for their preservation. Repainting the original canvases was determined on, and two similar pictures in the possession of the Nawab were used as guides. The following is an extract from a minute by Lord William Bentinck:—

"Having with concern perceived that the fine Portraits of their Majesties in the Government Garden House were rapidly falling to decay, I thought it proper that measures should be taken without loss of time for repairing them if practicable, and I accordingly directed that they should be taken for that purpose to Mr. Hickey, the Portrait Painter, who had formerly been employed, I understood, in a similar way by my Predecessor Lord Clive."

When Mr. Hickey sent in his estimate, which amounted to 1,000 pagodas (of which 200 pagodas was for regilding the frames) the Private Secretary remarked that "an opinion prevailed that the Court of Directors might not approve a charge for Repairs only which might seem to them to double the original cost of the Pictures."† From this it may be concluded that the original cost, which was doubtless met by the Madras Government, did not exceed 1,500 pagodas for the two portraits. The artist then furnished a detailed explanation, and the amount he applied for was eventually sanctioned.

---

* India Office, Vol. 32 of Madras Letters received, para. 343.

† Min. of Cons., No. 493, dated 23rd May 1806.

Writing in 1806, but alluding to his examination of 1801, Mr. Hickey observed :—

"I found that the Pictures were painted by Ramsay, the King's Portrait Painter, and which (*sic*) represented their Majesties about 45 years ago in their Coronation robes."

The replicas of these pictures which are at Government House, Calcutta, were probably sent out at the same time as the canvases for Fort St. George, but careful search among the records, not only at Madras, but also at Calcutta and the India Office, has failed to reveal any mention of their despatch. The pictures for the Nawab however, which were presented by His Majesty through the Court of Directors, were shipped in the spring of 1768 with the singular accompaniment of a live British Lion. The following is extracted from the King's letter * of the 6th February 1768 :—

"George the Third by the Grace of God, King of Great Britain, France and Ireland, Defender of the Christian Faith, Duke of Brunswick and Lunenburg, Arch-Treasurer and Prince Elector of the Holy Roman Empire, and Sovereign of the Seas, etc. To Nabob Omdut it Mulk, Seragil Doula, Anaverdin Cawn Behauder, Delaver Jung, Nabob of Arcot and the Carnatick, Greeting. . . . . We accept with Satisfaction the White Stone which You have sent Us, as a Mark of Your Attachment. We shall wear it Ourself, and deliver it down to Our Successors in Remembrance of You. And in Order that You may have before Your Eyes a Memorial of Our Regard and Affection, We send You Our Picture, and that of Our Queen. Moreover hearing that You were desirous of procuring a Lion, We have directed One from Our Own Collection to be sent to You, which We desire You to keep for Our Sake as a Public Proof to the Powers of Indostan of the particular Regard with which We have been pleased to distinguish You."

The pictures and lion arrived by the favourite clipper *Ponsborne* which, a quarter of a century later, brought out Mr. Thomas Twining, whose description of the Fort has been quoted on an earlier page. The Nawab appears to have sent in return a picture of himself and his sons, which was probably painted by Tilly Kettle in 1770. It is referred to

* The original autograph letter is in the office of the Paymaster of Carnatic Stipends.

in the King's autograph letter, dated 19th March 1771. The Royal Collection does not however now contain it. It is stated * in Edwards' *Anecdotes of Painting*, published in 1808, that a portrait by Kettle of Muhammad Ali Khan with his five sons was exhibited at the Society of Artists in 1771. This may have been the picture presented to the King.

It appears to be the fault of one Zudi Khan that Madras does not possess a work dating from the first decade of the eighteenth century. On the 5th January 1708, Governor Thomas Pitt, grandfather of the Earl of Chatham, wrote as follows:—

> "To Zoodee Cawn, Lord High Steward of King Shaw Allum's Household. . . . . I humbly request that when you come to Gulcondah you'll Honour me with sending me your Picture, which I will send to England, and have it copied by the most exquisite Limner in the world, and order it to be sent me hither; beside I will erect your Effigie finely cut in marble with such an inscription on it that the world may know the Author of our happiness in these Parts."

The somewhat fulsome style of this letter is accounted for by Governor Pitt's expectation of a firman from the Moghal. The firman duly arrived, but not the picture.

Other old pictures in the collection which may be mentioned here are two small portraits of Nawabs which hang in the ante-chamber of the Banqueting Hall, the picture in the Hall of Government House which is labelled "Nawab Shuja-ud-daula, Nawab Vizier of Oudh," and the canvas representing Nawab Walajah with Stringer Lawrence. The last was acquired from the Carnatic Palace in 1859: it will be more particularly referred to later. The remaining three pictures were discovered by Lord Elphinstone in a lumber-room in 1842. His Lordship believed that one represented Walajah, and one possibly Saadatullah Khan. The small full-length picture in the ante-chamber of the Banqueting Hall was identified by the late Prince of Arcot as of Walajah † at about the age of 40, and indeed the resemblance to the

---

* Information kindly given by William Foster, Esq.

† The same identification is made in Murray's *Handbook of the Madras Presidency*, 1879.

undoubted later portrait of the Nawab with Stringer Lawrence is very noticeable. The canvas may have been painted about 1756, and if so it is the oldest in the collection. Possibly it was presented in acknowledgment of some pictures which were sent by Governor Pigot. The Nawab wrote from Arcot on the 5th April 1756 as follows :—

"I had the pleasure to receive your letter by Kieredy Cawn . . . . I have received the Eight Pictures of the King, Princes, &c., which you were pleased to send me out of a friendship, and was very glad to receive them. I never saw such Pictures, which indeed are of an exceeding good shape."

The other small portrait, a half length, was thought by Lord Elphinstone to represent Saadatullah Khan. Two Nawabs of the Carnatic bore that name; one of them died in 1732, and the other in 1744. Both belonged to the earlier dynasty, and it is not likely that Madras possesses a portrait of either. The late Prince of Arcot in fact identified the picture as of Amir-ul-Umara,* second son of Nawab Walajah, who died in 1788. Judging from the apparent age of the subject of the portrait, the picture may have been painted about 1780.

It is possible however that Lord Elphinstone may have meant Saadat Ali Khan, in which case he must have referred to the large portrait of a Nawab Vizier of Oudh. That picture was labelled about 1875 as Nawab Shuja-ud-daula, but there is no record of the evidence on which the identification was based. A photograph of the figure has accordingly been taken and sent to Calcutta, where Mr. C. R. Wilson has kindly compared it with woodcuts of Shuja-ud-daula and Asaf-ud-daula in Beveridge's *Comprehensive History of India*; with the painting of Saadat Ali in Government House; and with that of Ghazi-ud-dín Haidar in the Asiatic Society's collection. There is a family likeness between all these Nawabs, though they degenerate with descent. Mr. Wilson considers that the Madras portrait most resembles that of the earliest of the four. The photograph was then sent to Lucknow where the Commissioner, Mr. J. B. Thomson, compared it with pictures

* The same identification is made in Murray's *Handbook of the Madras Presidency*, 1879.

of the Oudh Nawabs. Mr. Thomson entertains no doubt that the Madras portrait is of Nawab Shuja-ud-daula. The original identification is thus confirmed. The picture is evidently an old one, probably original, and if so it must date between 1753 and 1775, the period of the Nawab's rule. It is considered by competent judges to be in the style of Tilly Kettle who resided in India from 1770 to 1776, and it may reasonably be attributed to that artist.* How the picture was acquired there is no evidence to show. It is not likely it was subscribed for or purchased, so that its appearance in the collection may be conjectured to be due to presentation by some unknown donor.†

In His Excellency the Governor's suite of rooms there is a kit-cat‡ of a Nawab. The portrait is identified by the Prince of Arcot, who possesses a very similar picture, as of Nawab Umdát-ul-Umara, son and successor of Walajah. The Government House portrait is too modern to be an original, but how or when it was acquired is not known. It may have been presented by one of the titular Princes of Arcot. Judging from the Nawab's apparent age§ the original must have been painted about 1780 at the same time as the Banqueting Hall picture of Umdát's brother, Amir-ul-Umara.

We now arrive at the interesting series of five pictures, obtained by public subscription, which formerly hung‖ in the old "Exchange" of Fort St. George. In order of date they were :—

(1) Lieutenant-General Earl Cornwallis.
(2) Major-General Medows.
(3) Lieutenant-General Sir Eyre Coote.
(4) Marquess Wellesley.
(5) Major-General Sir Arthur Wellesley.

* About 1772 Kettle painted a picture of Shuja-ud-daula and his sons meeting Sir Robert Barker at Fyzabad. It was exhibited in London in 1775.

† Perhaps Sir Robert Barker, who had served with distinction in Madras.

‡ Dimensions 36" by 28", the size employed for the Kit-Cat Club, so named from its cook, Christopher Cat.

§ Umdát-ul-Umara was born in 1748.

‖ Two or perhaps three of them were placed at first in the Town Hall which was occupied by the Mayor's Court.

The portrait of Earl Cornwallis was painted by Robert Home in 1792 either at Seringapatam or Madras. It is the only one of the older pictures in the collection on which signature and date can now be found. This is probably due to the signature having been traced in the body of the picture and not on the margin of the canvas. That Home was in the Southern Presidency in 1792 is clear from the following extract * from the *Calcutta Gazette* of the 18th October of that year :—

"Mr. Home, whose painting of Earl Cornwallis, and his views in the Mysore Country have excited much deserved admiration, is expected in Calcutta by the first Indiaman from Madras."

This extract does not relate to the portrait of Lord Cornwallis in Government House, Calcutta, which is by A. W. Devis.

The picture of General Medows was painted at the same time, and it is almost certainly by Home. *The Madras Courier* † of the 7th June 1792 records that a Meeting of the Inhabitants of the Settlement of Madras was held at the Town Hall on the 21st May, with Mr. David Haliburton in the chair:

"The Meeting . . . . recollecting that there is at this time, a very eminent Portrait Painter here: It is resolved that the Chairman of the Committee shall request Lord Cornwallis to sit for his Picture to be put up in the Town Hall . . . . . Resolved also that General Medows be requested to sit for his Picture to be put up with that of His Lordship in the Town Hall."

At a subsequent meeting held at the Town Hall, Fort St. George, on the 25th July 1792 ‡ :—

"The Committee chosen at the Meeting held on the 21st May, having reported to this Meeting, what has passed respecting the procuring the Picture of General Medows to be put up in this Hall with that of Earl Cornwallis; This Meeting express their approbation on the occasion, and request the Committee will take the best steps in their power to have the Picture completed."

---

* *Sel. Cal. Gaz.*, Vol. II, p. 355. † *Cal. Gaz.*, 28th June 1792.

‡ *Cal. Gaz. Supplement*, 23rd August 1792.

It may be surmised that the difficulty attending the completion of Medows' portrait was due to the General's departure from Madras. Lord Cornwallis left for Calcutta on the 18th July 1792, and General Medows sailed for England before the end of the same month. The files of the *Madras Courier* for 1792 which are preserved in the Imperial Library, Calcutta, at the India Office, and at the British Museum are all unfortunately imperfect; but, considering that the two pictures were ordered simultaneously, that there is marked similarity in the style of their execution, and that Home was the only painter of note in Madras at the time, it may be safely concluded that the portrait of Medows is by Home's hand.

That the Government House picture, which has for the last quarter of a century been strangely confounded with that of Lord Cornwallis, is of Medows and not of Agnew or Wallace, whose portraits have vanished, is conclusively proved by comparison with an engraving published in the *Royal Military Pnorama or Officer's Companion** for June 1814 (Vol. IV, p. 201). The engraving is a half length, and shows the General in the same position as in the Madras picture, except that his right arm is not raised. He wears his cocked hat with Hanoverian cockade, and his coat carries a pair of epaulettes. The engraving is inscribed, "General Sir William Medows, K.B., engraved for R.M.P. by H. R. Cook from the Picture by W. Haines." Haines' portrait is evidently later than that in Government House.

The picture of Sir Eyre Coote which perished in 1813 was also by Robert Home, painted in 1795, as the following extracts from the *Madras Gazette* testify:—

"We congratulate the Public on the Appearance of the beautiful Painting of Sir Eyre Coote in the Exchange Room—a production which has for some time awakened much curiosity and is now destined to gratify that expectation which

---

* The copy in the British Museum has been examined by H. C. West, Esq., who has kindly supplied a tracing of the engraving for comparison with the Madras picture. A woodcut of Haines' portrait is given in Beveridge, Vol. II, p. 589.

it has so generally excited. We have the pleasure also of announcing that the engravings, from views taken in the Mysore Country by Mr. Home, the Author of the Painting mentioned above, are just received.*" "A. Card.—Mr. Home takes this opportunity of informing the Public that he has completely finished the Picture of Sir Eyre Coote, and that it is now hung up in the Exchange room." †

Sir Eyre Coote died at Madras in 1783, so that Home's picture must have been a copy. It was possibly from a portrait by Dance which was then at Lucknow in the possession of General Martine, the founder of the Martinière Colleges.‡ Wilks, in his *Historical Sketches*, writes :—

"His [Coote's] portrait is hung up in the Exchange at Madras; and no Sepoy who has served under him ever enters the room without making his obeisance to *Coote Bahauder*."

Mrs. Fay, who visited Madras in January 1796, saw in the Exchange whole length pictures of Cornwallis, Medows and Eyre Coote.§

The picture of Eyre Coote which is now in the collection is by Thomas Hickey after Zoffany and Home. It will be alluded to presently.

The fourth in order of the Exchange pictures, that of the Marquess Wellesley, is by Thomas Hickey, painted at Madras in 1800. The following extract || is from a number of the *Calcutta Gazette* of May of that year :—

"A royal salute was fired from the walls of the Garrison of Fort St. George on Sunday the 4th current at noon, the same being the Anniversary of the capture of Seringapatam. A whole length picture of the Earl of Mornington,¶ which has been painted by an eminent Artist, at the request of the principal inhabitants of that Presidency, was opened, on the same morning, for public inspection at the

* *Madras Gazette*, 23rd May 1795. A set of these engravings, published in 1794, is in the Madras Literary Society's Library.

† *Madras Gazette*, 6th June 1795.

‡ *Madras Gazette*, 17th January 1795.

§ *Original letters from India*, Fay 1817.

|| *Sel. Cal. Gaz.*, Vol. III, p. 264. See also *Asiatic Annual Register* for 1800.

¶ The Earl was created Marquess Wellesley in 1799.

Exchange; a circumstance naturally connecting itself with the recollection of the day. His Lordship is represented in his Windsor Uniform, with the insignia of the Order of St. Patrick, seated at a table, having a scroll on its surface, pendant somewhat over the side, on which is (*sic*) inscribed the heads of the Partition Treaty. In the background is seen the Steeple and Flag Staff of Fort St. George, with the English Union flying over the Standard of the late Tippoo Súltan. His Lordship is supposed to be seated in the East veranda of the Government House,* which has afforded the artist an opportunity of availing himself, with a fair license, of the happy incident which we have last noticed. This superb picture, which in point of design and execution adds no inconsiderable credit to the pencil of Mr. Hickey, is placed in a magnificent frame, at the Southern extremity of the Exchange opposite to the picture of Marquis Cornwallis."

The standard of Mysore here alluded to, together with the French Colours captured at Seringapatam at the same time, was brought to Madras by Lieutenant Harris of the 74th Regiment, son of General Harris (afterwards Lord Harris of Seringapatam and Mysore and of Belmont) who conducted the victorious campaign of 1799, and was presented with great ceremony to the Governor-General in the Fort Square. The following extracts are from the *Calcutta Gazette* of the 20th and 27th June 1799 †:—

"The troops having paraded, . . . the Right Hon'ble the Governor General, attended by the Body Guard, alighted from his carriage upon the Parade at ten minutes past five o'clock. Lord and Lady Clive, Mrs. Harris and family, arrived a few minutes after, and the whole of the Civil and Military Officers were now assembled, either upon the Parade, or in the balconies and windows of the adjacent houses, which with the ramparts, streets, and all the avenues leading to the Fort, were crowded with innumerable spectators, Natives and Europeans.

"At ½ past 5 o'clock the Standard of the late Tippoo Sultan, and the Colors of the French Republic in charge of Lieutenant Harris and guarded by the Grenadiers of the 10th Foot, approached the Square, and proceeded to the spot where the Governor General waited to receive them. The moment of the arrival

* The Earl of Mornington is believed to have resided at Government House in the Fort during his stay in Madras.

† *Sel. Cal. Gaz.*, Vol. III, pp. 31 and 237.

was the most awful we ever witnessed;—the Governor General, advancing a few steps, with a dignity not easily to be described, laid his hand on the Standard of the once haughty and perfidious Mysorean, and by a firm and instant pressure bent it towards the earth. His Lordship then, turning towards Lieutenant Harris, embraced him, and made a brief eulogium on the British Troops, whose invincible gallanty in the present instance, as in all others, had been crowned with immortal glory."

The *Madras Courier* of the 5th June adds that—

"The Standard of Mysore is neither remarkable for its splendour of device nor elegance of texture, being simply a flag of coarse red cotton cloth, ornamented with a white radiated sun in the centre."

The colours were eventually conveyed to England by Lieutenant Harris, and presented to his Majesty King George III. at St. James' Palace on the 23rd January 1800.*

It is worth noting that the Union flag depicted in the portraits of both Lord Wellesley and Lord Cornwallis consists merely of the St. George's cross, red on white ground, superposed on the St. Andrew's cross, a white saltire on blue ground. The Irish cross, red saltire on white ground, was not embodied in the flag until the Union in 1801.

The last of the five Exchange pictures, a most interesting portrait of the youthful victor of Assaye, is from the brush of John Hoppner, R.A. The following newspaper extracts relate to the origin of the picture and to one of the entertainments given to the Hon'ble Sir Arthur Wellesley at Madras just before he left India:—

Madras Government Gazette, 7th March 1805.—"On Saturday last [1st March] a grand Dinner was given at the Pantheon by the Officers of His Majesty's and the Honorable Company's Service at the Presidency to Major General the Honorable Sir Arthur Wellesley, K.B. . . . The ornamental part of the Rooms had been somewhat altered—A most animating Picture of the Honorable General, painted by *Home*, was placed in the centre of the Theatre, with the General's Arms on the right, and the Order of the Bath on the left—The Arms of His Majesty, brilliantly illuminated, being over the entrance door."

---

* *Cal. Gaz.*, 19th June 1800.

"It having been resolved by the British Inhabitants of the Settlement to request the Honorable Major-General Sir Arthur Wellesley to honor them with his picture, for the purpose of being placed in the Exchange, a Committee was appointed to carry this resolution into effect . . . On being introduced to the General [at the Government Gardens on 4th March], Mr. Oakes, the President of the Committee, addressed him as follows:— . . . . 'We are therefore desired to request you will allow them [the British Inhabitants] to possess your Picture for the purpose of its being placed in the Exchange room at this Settlement among the Portraits of illustrious Characters which already adorn its Walls.'"

The "animating picture" by Home referred to in the first of these extracts, was evidently a transparency, a form of decoration to which the Madrasis of the day were much addicted. At an entertainment given to the Marquess Cornwallis at Madras in 1793, the Public Rooms were adorned with transparencies by Home.* As Sir Arthur Wellesley sailed from Madras within a week of the reception of the Portrait Committee, there was no opportunity for the issue of a local commission. The following extract † from the *Asiatic Annual Register* shows conclusively that the picture was painted in England:—

"March 10th, 1808. On Saturday last the picture of Major-general the right honourable Sir A. Wellesley, K.B., voted by the inhabitants of Madras, was placed in the exchange of Fort St. George. It is painted by Hopner (*sic*) at the selection of Sir Arthur, and is a striking likeness."

The Exchange was not an ideal picture gallery. Until the construction of the harbour began to push out the foreshore, the sea washed the revetment, and the spray drove into the Exchange windows. In 1812 the condition of the pictures had become so bad that Mr. Thomas Hickey, who had taken up his residence in Calcutta, was urged by his Madras friends to restore the paintings on behalf of the public. Mr. Hickey had deserted Madras owing probably to plethora in the profession. In 1806 the city supported no less than six

* *Calcutta Gazette* of the 31st October 1793.

† *Asiatic Annual Register*, Vol. X, p. 146, 1808.

painters—George Chinnery, Thomas Hickey, J. G. Huber, and Paul de Caselli for portraits, and Carrier Deah and H. P. Rothmeyer for miniatures.* It was intimated to Hickey, under the authority of the Governor, Sir George Barlow, that a sum of 2,000 pagodas would be allowed him, and he had hopes that he would be selected to paint the picture of Sir Samuel Auchmuty, the Commander-in-Chief, who had consented in 1811 to sit for his portrait. Mr. Hickey accordingly repaired to Madras in December 1812, and he was accommodated with a portion of the Exchange which was partitioned off for the work of restoration. He found the proceedings in a Court Martial room on one side and in a Mess room on the other so distracting however that he secured a house in St. Thomé which had been lately occupied by Mr. Henry Gwillim, one of the earliest Puisne judges. In the course of time Mr. Hickey addressed Government as follows † :—

"Of the damaged Pictures, five in number, I have nearly brought to a close the restoration of four—but the fifth, which is that of Sir Eyre Coote, has been reduced to such a desperate condition as to leave but traits so faint, so shattered, and imperfect for my guidance, as to render inevitable the painting of the picture entirely anew upon another canvas. For this work it fortunately occured to me that a gentleman at Calcutta, Mr. George Cruttenden, was in possession of a portrait of Sir Eyre Coote said to have been painted by Zofani" (*sic*).

Mr. Cruttenden kindly sent this picture to Madras, and from it a study of the head was made. Mr. Hickey remarked that :—"Through the fragments of the picture ruined at the Exchange, three native figures are discernible in attendance on the General, and a horse also appears introduced in the background." He added that Sir George Barlow had approved an allowance of 2,000 pagodas towards remuneration for repairing the paintings, and he inferred that more would be forthcoming "from the inhabitants of Madras, whose property the pictures are." He asked permission to circulate a subscription list

---

* *Madras Almanac*, 1807.

† Min. Cons., No. 1649, dated 19th November 1813.

headed by the Government contribution. To this application no objection was made.

In 1821 Mr. Hickey wrote from the Choultry Plain that he had directed his attention to the pictures "which when in their situations in the Exchange, during the great Storms, and from its close vicinity to the sea, had suffered such material injury."* He said he had nearly completed the work, and he asked for a sum of 1,500 pagodas. He had received an advance of 1,000 pagodas in 1812 which was paid from the Lottery Fund. The Government appointed a Committee consisting of Mr. James Cochrane,† First Member of the Board of Revenue, Major T. F. DeHavilland, Chief Engineer to the Military Board, and Mr. John Goldingham. DeHavilland was a name to conjure with. The records teem with it. *Si monumentum quæris circumspice.* He built the Cathedral.‡ He was the architect of that remarkable circular temple called St. Andrew's Church. He built St. Andrew's Bridge and improved the Walajah Bridge. He constructed the great sea bulwark which extended from the Fort to the Clive Battery. He fixed the mean sea level at Madras. In his younger days at Seringapatam he proposed to bridge the Cauvery with five brick arches, and he built in his garden an arch of 110 feet span, and 11 feet rise, which may still be seen, to prove that his scheme was practicable. Mr. John Goldingham, F.R.S., also was something of a celebrity. He succeeded Mr. Michael Topping as Company's Astronomer in 1794, and became first Superintendent of the Survey School in that year. Subsequently he was appointed Inspector of Revenue Surveys in addition. He was the Editor of the Government Gazette, and he built the Banqueting Hall.

In July 1821 the Committee reported that the new picture of Sir Eyre Coote was in a state of considerable forwardness. "It consists

---

* Min. Cons., Nos. 35–37, dated 10th July 1821.

† Not to be confounded with Mr. Basil Cochrane, whose name is preserved in Cochrane's Canal.

‡ Colonel Caldwell was in charge at the commencement of building, but DeHavilland both planned and completed the edifice.

of five figures,* and the likeness of Sir Eyre Coote has been taken from an esteemed picture of him by Zoffani." As the price of the new picture if separately charged for, would have been 1,500 pagodas, the Committee recommended the payment of that sum. This was sanctioned as an advance. They also forwarded an estimate from Messrs. Reid & Co. of Rs. 2,080 for the repair of three frames and renewal of two others. In March 1822 the Committee recommended a further advance of 600 pagodas to Mr. Hickey on the ground of his being 82 years of age. This was passed from the Lottery Funds. In April they reported that four pictures were completed and the portrait of Sir Eyre Coote very nearly so. They remarked that—

> "The repair of Sir Arthur Wellesley's picture has been attended with much labour and difficulty in consequence of the opening of a joining which appears to have been made in the canvas when the Picture was first painted in order to admit of the introduction of the tail of the Horse. This defect has however been now so effectively remedied as not to be discernible when the Picture is viewed from a proper distance."

The five pictures were removed to the Banqueting Hall about the middle of 1822; and a pension of Rs. 150 a month was granted to Mr. Hickey, a thank-offering no doubt for the completion of the pictures and their safe recovery after many years.

A word of explanation of the Lottery Fund may be given. Lotteries appear to have been first held in Madras by the Exchange Committee in 1793.† In 1795 the profits were devoted to the Military Male Asylum, and subsequently to other public objects. The Lotteries were taken over by Government in 1807. Between 1795 and 1818 the profits were 14½ lakhs of rupees,‡ which were devoted to the Asylum, the construction of roads and bridges, the building of the Cathedral and St. Andrew's Church, to the maintenance of the Cornwallis Cenotaph and the repair of the Exchange pictures.

---

* One being apparently the horse.

† *Madras Gazette*, 4th April 1795.

‡ *Asiatic Journal*, March 1831.

During the leisurely restoration of the older works of art, other pictures were being acquired. To this period belong the three-quarter length of the first Lord Clive, and the fine paintings of Sir Samuel Auchmuty and Sir Thomas Strange, all of which hang in Government House.

Lord Clive left India in 1767 and died in 1774. The striking presentment of him is a copy, made in 1819 by Thomas Day, of a picture by Nathaniel Dance (afterwards Sir Nathaniel Dance-Holland, *Bart.*). The original is in the possession of the present Earl of Powis, and there is a replica, also by Dance, in the Oriental Club. The latter was presented to the Club in 1834 by the first Earl of Powis who, as Lord Clive, was Governor of Madras from 1798 to 1803. The Madras copy is unsigned, but the painter's name and the date are inscribed on the back of the picture. How it was acquired is not certainly known, but the present Earl of Powis believes that it was presented to Madras by the late Governor who had already commemorated the achievements of his illustrious father in the structure of the Banqueting Hall. The Earl was making gifts at the time the copy was painted, for in October 1820 he presented the Court of Directors with the huge picture by Benjamin West of Shah 'Alam conveying the grant of the Dewani to Lord Clive, No. 29 in the India Office Collection. It is curious that for many years the Madras picture was incorrectly labelled "Lord Clive, Governor of Fort St. George, 1798–1803." The original picture was engraved by Bartolozzi, and also on a small scale by Edwards as a frontispiece to Malcolm's Life of Clive, published in 1836.* The Earl of Powis owns a full length, also by Dance, and miniatures of both Lord and Lady Clive by John Smart. Another portrait by Dance is in the possession of Lord Windsor.†

---

* In some impressions of the engraving the erroneous legend will be found:—"Engraved by Edwards from a painting by Sir Joshua Reynolds."

† Information kindly given by the Earl of Powis.

The pictures of Sir Samuel Auchmuty, Commander-in-Chief from 1810 to 1813, and Sir Thomas Strange, first Chief Justice of Madras, 1801 to 1817, are both by Sir Thomas Lawrence, the former being the earlier. In both cases the funds were raised by public subscription. The following is taken from the *Madras Government Gazette* of the 7th December 1811*:—

"In consequence of the notice published by the Sheriff of Madras, a General Meeting of the British Inhabitants was this day held for the purpose of considering the best mode of conveying to His Excellency Lieutenant-General Sir Samuel Auchmuty the Public Congratulations on his return to the Presidency."† It was resolved that "His Excellency be solicited to permit his Portrait to be taken by one of the first British Artists, to be placed in an appropriate situation, with the Portraits of other eminent and distinguished Persons, who, on former occasions, in compliance with the request of this Settlement, have done them a similar Honor." It was resolved also that "a subscription be immediately opened for defraying the expense of carrying into effect the Resolutions of this Meeting."

In January 1816, Messrs. Strange, Ogilvie, Wood and Arbuthnot addressed the Chief Secretary as follows ‡:—

"We beg leave to state to you for the information of the Right Honourable the Governor in Council that there is in our possession a full length Portrait of Lieutenant-General Sir Samuel Auchmuty, G.C.B., late Commander-in-Chief of the Army, which is the property of the public, having been obtained by means of an address to the General and a subscription of the European Inhabitants, after the conquest of Java, at a General Meeting, of whom we were appointed a committee to remit the funds, commission the Picture, &c., and it arrived here some time ago in the H.C.S. *Rose*. There being no public Building appropriated for the reception of Memorials of the kind, we are at a loss how to dispose of this one, which is a painting by Lawrence of inestimable value; it is deposited at present in the House of Messrs. Arbuthnot, DeMonte and Coy., and fearing it may sustain injury from exposure to the sea-air, which the situation of that house renders it liable to, it has occured to us that under the peculiar circumstances of the case we might without offence submit the matter to the consideration of the

---

* *Sel. Cal. Gaz.*, Vol. IV, p. 261. † From the expedition to Java.
‡ Pub. Cons., Vol. 3, 1816.

Right Honourable the Governor in Council and beg His Honour's interference for the preservation to the public of so precious a monument of their regard."

The Chief Secretary replied on the 6th February that—

"If the portrait be sent to the Government Gardens, the Right Honourable the Governor will cause it to be hung up so that it may not sustain injury until it can be otherwise disposed of."

On Sir Thomas Strange's departure from India in 1817, a public subscription was raised to procure his portrait. The amount obtained was about £400, and the picture was painted by Sir Thomas Lawrence in 1820, being his first work after his return from Italy and election as President of the Royal Academy.*

The next pictures to be acquired were those of Sir Thomas and Lady Munro. In 1826 Lady Munro was compelled, on account of the sickness of one of her little sons, to sail for England. At a meeting of the principal inhabitants held on the 6th March at the Public Rooms with the Hon'ble Sir Ralph Palmer in the Chair, Lieutenant-Colonel H. T. S. Conway, C.B., the Adjutant-General (a statue of whom may now be seen in the Fort Church), spoke as follows:—

"The entertainment you have already voted for the acceptance of our Lady Governess is indeed an appropriate testimony of the sense we entertain of the becoming, the dignified, and the gratifying mode in which it has been her pleasure to give grace and currency to the public and private society of this presidency; yet permit me to observe that the testimony, however appropriate, will be as transitory as the breeze which is about to waft her from our Indian shores. You would not, I am convinced, be satisfied with a perishable proof of a lasting recollection; you would not have a record of an hour for the benefits of years. I hesitate not to assert that our Indian gratitude is of a more durable consistency, and in this belief I now propose, in addition to the resolution already adopted:—That the deputation already named to wait upon Lady Munro be also instructed to intreat her ladyship to gratify the society of which she has been the kind patroness by sitting for her portrait in full-length to the first artist of England; the same to be placed in the first room which may be built as Public Assembly

* Private memoirs of the Strange family.

Rooms of Madras, in permanent testimony of the grateful esteem in which her ladyship is held by the members constituting the Society of the presidency of Fort St. George." *

Lady Munro in a graceful speech declined the fleeting tribute, but, happily for later generations, accepted the permanent one. Her portrait, which was painted by Sir Thomas Lawrence in 1826 or early in 1827, is a fine work: it is, notwithstanding one or two anatomical peculiarities, a beautiful rendering of a beautiful subject.

Sir Thomas Munro died in 1827 during a farewell tour through the Ceded districts. On the 21st July a meeting of the inhabitants of Madras was held at the Banqueting Hall, when it was decided to erect a statue to the memory of the "Father of the People." By September, some Rs. 60,000 had been collected and Rs. 28,000 more promised. Gleig writes—

"A separate subscription was entered into by his more intimate personal friends, with the view of obtaining a full-length painting of the illustrious deceased; whilst a third sum was raised in order to defray the costs of an engraving likewise at full-length both of Sir Thomas and Lady Munro. Of these works the former has already been executed by Mr. Shee † of Cavendish Square from a portrait taken by the same gentleman some years ago, whilst the latter is in progress under the skilful superintendence of Mr. Cousins." ‡

The picture was also engraved, half length by H. Meyer. The earlier portrait by Shee must have been painted in 1819 when Sir Thomas was in England. On 21st August 1831, Lieutenant-Colonel G. Cadell, one of the Secretaries of the Portrait Committee, wrote as follows to the Chief Secretary:—

"The portrait of the late Sir Thomas Munro, subscribed for by the inhabitants of Madras, having arrived from England, the Committee of management desire me to request that you will solicit the sanction of the Right Honourable the Governor in Council for its being placed in the College Hall opposite the portrait of Lady Munro."

---

* *Asiatic Journal* for 1826, extracted from the *Mad. Govt. Gazette.*

† Martin Archer Shee, R.A., afterwards Sir Martin Shee, P.R.A.

‡ *Life of Sir Thomas Munro*, Gleig.

The picture of Sir Thomas Munro was engraved by Samuel Cousins before it left England. An artist was sent out to India to make a copy of the portrait of Lady Munro, from which an engraving appears to have been produced by Thomas Lupton.* The following is extracted from the *Madras Gazette* of the 8th October 1831:—

"We have at present sojourning among us an artist who has acquired considerable attainments in his profession, and who as a portrait and miniature Painter is far superior to any artist we have ever known in this part of India. We allude to Mr. East . . . We have heard that Mr. East has been engaged to take a copy of Sir Thomas Lawrence's Portrait of Lady Munro which now graces the College Rooms, in order that an engraving may be made from it in England as an accompaniment to the engraved likeness of Sir Thomas Munro."

Sixteen years later, on the 13th May 1847, Mr. A. J. Arbuthnot, Secretary to the College Board, reported that the pictures of Sir Thomas and Lady Munro in the ante-room of the College Hall had suffered injury owing to the exposed position in which they were placed. He suggested their removal to the Banqueting Hall, and the publication of a notification in the official Gazette "for the information of the parties to whom they belong." Government approved the transfer, and ordered the inspection of the pictures by a competent artist. Mr. C. Harper advised repairing, cleaning and varnishing at a cost of Rs. 400; Mr. Fonseca varnishing only at Rs. 150. The lower estimate was accepted.

The next picture acquired was that of Lord William Bentinck. Lord William's rule in Madras terminated rather suddenly in 1807 owing to the mutiny at Vellore; but he was afterwards Governor-General from 1827 to 1835. It was at the end of this term of office that the inhabitants of Madras awoke to a full sense of his worth. A public meeting was held at the College Hall on the 16th February 1835,

* Sir Alexander Arbuthnot is in possession of engravings of both portraits. The inscription below that of Sir T. Munro is "Painted by Sir Martin Shee, P.R.A. Engraved by Samuel Cousins." Below the engraving of Lady Munro is inscribed:—"Engraved by Thomas Lupton from a drawing made in India after an original portrait by Sir Thomas Lawrence."

when it was resolved to open a public subscription for some "lasting memorial" of his Lordship. As the Banqueting Hall picture is the only memorial Madras possesses of him, (except Bentinck's Buildings which were erected much earlier), and as Lord Elphinstone states in a minute, to be presently quoted, that the portrait was in 1842 a recent acquisition, it may be concluded that the picture which, according to Lord Elphinstone, is by Henry Pickersgill, R.A., was obtained by public subscription about 1837. There is a portrait of Lord William Bentinck by Sir Thomas Lawrence at Welbeck Abbey, and one by an unknown artist in the Calcutta collection.

In 1842, prior to the transfer of the Munro pictures from the College Hall, Lord Elphinstone, who was then Governor of Fort St. George, interested himself in the collection, and penned the following minute:—

MINUTE BY LORD ELPHINSTONE.

August 27th, 1842.

"There are several portraits in the Government House which appear to have been mostly placed there at the expense of the community and in trust, as it were, for posterity. Many of these possess considerable historical interest, and some few are valuable as works of art, the production of our best painters. It had long been a subject of regret to me that some of these were in a state of decay, and that there were no means at hand of restoring them. Some months ago Mr. F. Lewis (son of the celebrated Engraver and Royal Academician) came to Madras, and examined these pictures. Some of them he found had suffered from neglect and from the influence of climate, but none were incapable of restoration.

"This process Mr. Lewis at the same time offered to effect under his own superintendence. The opportunity was not to be lost. Mr. Lewis began upon three native portraits which were so much impaired as to have been consigned to a lumber room. Two of these have turned out to be very good pictures (one of Wallajah and the other of Saadutullah Khan I believe).

"Having succeeded so well in this attempt Mr. Lewis next undertook the restoration of the portraits of the Duke of Wellington and the Marquis Wellesley, both of which, and especially the latter, were in a very bad state. They now both appear in perfect preservation, and although not good paintings are nevertheless highly interesting portraits. The Duke of Wellington's appears to be the one

alluded to in the 2nd volume of his dispatches, page 610 (1st edition) and it is perhaps the only full-length portrait in existence * of the youthful victor of Assaye. That of Lord Wellesley (which is an excellent likeness) has in the background a view of Fort St. George with the British Colours flying above those of Tippoo Sultaun as they did on the 11th of May 1799.

"None of the remaining pictures are so much damaged as these five were, and though I should be glad to see their preservation secured by having them cleaned and varnished, while the services of a gentleman who is willing and able to do justice to them are available, I have thought it more advisable to lay his Bill before the Board for sanction in the first instance, leaving it to the Board to determine whether he is to proceed or not. Mr. Lewis' charges may appear high, but I believe they are not excessive.

"If any other pictures are to be restored I should recommend that those of Lord Clive and Sir Eyre Coote be the first undertaken. The latter I am told is still approached by the older native officers with a kind of traditional veneration. The best preserved portraits are those of George the Third and Queen Charlotte, apparently copies † of the full length picture (the original by Gainsborough I believe), one of Sir Thomas Strange, a fine picture by Lawrence, and one (put up quite recently) of Lord William Bentinck by Pickersgill."

In September 1842 the sum of Rs. 2,280 ‡ was disbursed to Mr. F. C. Lewis for the restoration of five pictures, viz., those of Marquess Wellesley and Sir Arthur Wellesley, and three of Nawabs, including "two satin-wood and gold frames for the small pictures of the Nabobs" and "a mahogany and gold frame for the large picture of Nabob." In regard to these last three pictures, the two smaller ones are no doubt those of Walajah and his son Amir-ul-Umara which now hang in the ante-chamber of the Banqueting Hall. The large one must have been the picture which is now in the lower Hall of Government House labelled "Nawab Shuja-ud-daula, Nawab Vizier of Oude," since the remaining large portraits of Nawabs in the collection were not acquired till later.

---

* A portrait, painted by Robert Home in 1804, is in Government House, Calcutta. It was engraved by Charles Turner, and published at Calcutta in 1806.

† The pictures are originals by Ramsay.

‡ Min. of Cons., Pub. Dept., No. 812, dated 5th September 1842.

In the course of 1842 Mr. Lewis restored the portraits of Lord Clive and Sir Eyre Coote at a cost of Rs. 500. The Government of the Marquess Tweeddale reported to the Court of Directors what had been done,* alluding to Mr. Lewis as "a painter of repute who had recently arrived at Madras." At the end of the year Mr. Lewis stated that he had—

> "Examined the remaining pictures in the Banqueting Hall . . . . . and that the only ones which are seriously impaired are those of General Wallace and General Medows. There are three other pictures, viz., those of the King and Queen and General Agnew which . . . . require to be revarnished and re-strained and repaired. The rest of the pictures are in perfect order."

There is no record as to whether this work was carried out or not. The pictures of Generals Agnew and Wallace are here mentioned for the first time. Lieutenant-Colonel Patrick Alexander Agnew was Adjutant-General of the Madras Army from 1799 to 1807. John Alexander Wallace of the 75th King's Regiment served in Lord Cornwallis' campaign in Mysore and subsequently commanded the 88th Regiment in the Peninsula. He became Major-General in 1819. There was also a William Wallace in the 74th King's Regiment who went through the second Mysore campaign, served as a brigadier in the operations of 1803 under Wellesley, and afterwards commanded the Poona Subsidiary Force. Which of these Generals was the subject of the portrait has not been determined. Nothing is recorded of the origin of the two pictures, nor of their destiny. They are not now in Government House or the Banqueting Hall and their resting place is unknown.

On the departure of the Marquess Tweeddale in 1848, a public subscription was raised by the European and Native inhabitants of Madras to obtain portraits of the Marquess and Marchioness. The fine pictures which now hang in the Banqueting Hall and Government House respectively were painted in that year by Francis Grant, R.A.

---

* Pub. Dept. No. 33, dated 18th November 1842.

(afterwards Sir Francis Grant, P.R.A.).* The portrait of the Marchioness is an excellent composition, and is painted with great delicacy. The sum collected not only defrayed the cost of the paintings but was sufficient to provide a handsome silver candelabrum, which is now at the family seat at Yester, and which bears the following inscription* :—

"Presented by the Society of Madras to George, 8th Marquess Tweeddale, K.T., C.B., Governor and Commander in Chief, 1842–48, as a token of respect and esteem for his public and private worth."

A very interesting series of pictures is now arrived at. After the demise of Nawab Ghulam Muhammad Ghaus Khan without issue in 1855 and the abolition of the Carnatic musnud, the Palace property was placed in the hands of a Receiver. In February 1859 Surgeon E. J. Balfour, the Government Agent at Chepák, submitted a list of objects of historical interest in the Palace, which he suggested Government might acquire. Among the things were eight pictures enumerated in a list of which the following is a copy, the order of the entries being however altered for convenience :—

(1) "A full-length Portrait of Nabob Wallajah and Sir Eyre Coote at time of Battle of Wandewash in Wooden frame."

(2) "A full-length Portrait of Azeem-Ood-Dowlah, Nabob of Carnatic in 1801 in company with his eldest son Azam Jah,† in handsome Gilt frame."

(3) "A full-length Portrait of Nabob Azam Jah † in Wooden frame."

(4) "An Oil Painting of the Installation of the Nabob in 1842 in Wooden frame."

(5), (6) "Two full-length Portraits of Prince Azeem Jah in Wooden frames."

(7) "A full-length Portrait of the late Nabob Mahomed Ghouse, taken in 1842 in Wooden frame."

(8) "A full-length Portrait of George Augustus Frederick, Prince of Wales, presented by His Highness the Prince of Wales on 1st January 1797 ‡ to Nabob Oomdut-Ool-Oomrah, in handsome Gilt frame."

* Information kindly supplied by the present Marquess of Tweeddale.

† The spelling has been modernised to avoid confusion.

‡ An error for 1798.

Government resolved * to take the paintings at a valuation. They were valued by Messrs. Ashton, Richardson & Co. at Rs. 1,000 each, except the Installation picture which was considered to be worth Rs. 2,000. The sum of Rs. 9,000 was accordingly paid over † to the Receiver of the Carnatic Property for the eight pictures. These are here dealt with *seriatim.*

As regards the first picture, there seem to be two practicable hypotheses: one that Dr. Balfour was misinformed about the identity of the General, and that the picture is really that of Nawab Walajah with General Stringer Lawrence which now hangs over the north entrance of the Banqueting Hall; the other that the Palace picture was actually of Walajah and Eyre Coote, and that it has disappeared. On the one hand it seems unlikely that the author of the *Cyclopædia of India* should have been betrayed into so singular a lapse as to take Lawrence for Eyre Coote, seeing that two persons more unlike in face and figure could scarcely be found. On the other hand, a venerable Muhammadan gentleman, Haji Ghulam Muhammad, Sharf-ud-daula, son of the last Nawab's Dewan, and himself in the Nawab's service from 1852 to 1855, is confident that the Banqueting Hall picture came from the Carnatic Palace. On the whole the balance of probability is in favour of the first assumption; and the conclusion is arrived at that the picture of Walajah with Lawrence was acquired from Chepák in 1859.

That the Banqueting Hall painting is of Lawrence admits of no doubt. The portrait closely resembles two others in existence. As the picture is an interesting and curious one, a little space must be devoted to the relation of the facts concerning the three canvases.

The Madras picture shows Lawrence bareheaded, and wearing a gorgeous uniform of scarlet and gold. His right hand rests on the head of a tasselled walking stick; his left arm is concealed by the

* G.O., No. 111, Pol. Dept., dated 17th February 1859.
† G.O., No. 355, Pol. Dept., dated 9th June 1859.

Nawab's figure. He wears his own hair which is rather thin on the forehead, though rolled in ample masses at the sides. The Nawab, slightly advanced, is on the right of the picture, and behind him is a palm tree. In the background on the left is a high wall with lofty gateway, corbelled at the top, through which troops are filing. Beyond the wall is a tower of peculiar shape. A body of cavalry in scarlet is drawn up outside. This background, with variations, is common to all three pictures.

A very similar picture of Lawrence alone was painted by Sir Joshua Reynolds for Sir Robert Palk, Governor of Madras from 1763 to 1767. Palk, a staunch friend of Lawrence, erected a lofty column to his memory on Haldon Hill near Exeter. A reproduction of Sir Joshua's picture forms the frontispiece of Colonel Biddulph's * book on Stringer Lawrence. It is a full length, in the same attitude as shown in the Madras portrait, and in identical costume. There are differences, the chief of which are that Lawrence's face is square in form and more determined in expression than in the Banqueting Hall picture, and that he wears a grey wig. The background shows a tent on the right, and the gateway and troops on the left. The picture appears to have been painted in 1767,† and Colonel Biddulph has ascertained ‡ that it remained in the possession of the Palk family for a hundred and twenty years, until in 1893 Lord Haldon's effects were sold at Christie's. The painting, unrecognised as a Reynolds, fell to a dealer for the insignificant sum of ten guineas, and it is now in the collection of Mr. Rodman Wanamaker in Philadelphia. The picture was engraved by E. A. Ezekiel, and the prints were issued on the 1st January 1795. Colonel Biddulph's frontispiece was reproduced from a copy of the print. There is another copy of the engraving at the India Office (No. 192).

---

* *Stringer Lawrence*, Biddulph, 1901.

† Information kindly given by Algernon Graves, Esq., F.S.A.

‡ Information kindly given by Colonel Biddulph.

The third picture is a three-quarter length of Lawrence in the possession of the Oriental Club. A reproduction will be found in Mr. Alexander Baillie's book, *The Oriental Club and Hanover Square*. This picture, which was afterwards copied by Loudan for the East India United Service Club, is very similar, as far as it extends, to the Banqueting Hall picture. Lawrence's face is somewhat rounder and more benevolent of aspect than in Reynolds' portrait, but it cannot compare in joviality of expression with the Madras canvas. As in Reynolds' portrait, a wig is worn. The painter is unknown. The picture was presented to the Club on its foundation by Mr. Thomas Snodgrass, an old Madras Civilian who entered the Company's service in 1777 and who was pensioned in 1805. At the end of the eighteenth century Mr. Snodgrass was Collector of Ganjám. He built himself a magnificent residence at Rambha at the south end of the Chilka lake, and he probably had the opportunity as well as the means of securing good pictures. Mr. Baillie relates* that his extravagant mode of living became so notorious that the Court of Directors ordered him to return to England and render an account of his stewardship. Mr. Snodgrass averred that his accounts had accidentally gone to the bottom of the Chilka lake. The Court regarded the explanation as not wholly satisfactory, and struck Mr. Snodgrass out of the service. He promptly took a Leadenhall Street crossing, and swept in front of the India House. The Company's apparent neglect of its old servant caused such a scandal that the Court entreated Mr. Snodgrass to accept a pension. He obligingly consented, and drove up to the India House in a coach and four to express his acknowledgments and explain that his income had thus been made up to £5,000 a year. His house at Rambha now belongs to the Rajah of Kallikóta.

There can be no doubt that the scene represented in all three pictures is the surrender of the French † under Law at Srírangam on

* *The Oriental Club and Hanover Square*, Baillie, 1901.

† Thirty-five officers, 2,785 men and 45 guns.

74047

the 3rd June 1752. The gateway is the unfinished *Rayagopura* on the south side of the outermost enclosure wall of the great temple, while the tower is a side view of the *Vellaigopura* on the east face of the fourth enclosure. Examination of a plan reveals that, from the spectator's point of view, the relative positions of these structures are correctly shown. As a matter of fact however the French surrendered in the Jembukesvaram temple, half a mile to the eastward. The Srírangam temple was occupied by the relics of Chanda Sahib's army, 2,000 horse and 3,000 foot. The gateway and gopura are most correctly depicted in Reynolds' canvas, and least so in the Madras picture. Sir Joshua must have had as a guide some sketch made on the spot.

Mr. Algernon Graves, joint author of a *History of the Works of Sir Joshua Reynolds, P.R.A.*, states that Reynolds painted several portraits of Lawrence. The India Office head-and-shoulders picture, which displays a gorget-piece, was painted in January 1761, and was engraved in the same year by R. Purcell and also by R. Houston. Another portrait of similar size is in the possession of M. C. Groult of Paris. For the full-length picture which he presented to Sir Robert Palk, Lawrence paid £210. At the Mysore Residency there is a quarter-length engraving * of Lawrence in a bob-wig. The inscription runs:—

"Stringer Lawrence, Esqr., Major-General and Commander-in-Chief in the East Indies. Painted by J. Reynolds and engraved by R. Houston and Sons. Published by John Bowles and Son at the Black Horse in Cornhill, 1761."

This is no doubt a print of the India Office picture. There is a fine half length of Lawrence by Gainsborough in the National Portrait Gallery, which was presented by Colonel Yule. It shows Lawrence in undress uniform and a wig. He has a rather long massive face, and his eyes glance to the right.

The figure of Walajah resembles those at Government House, Calcutta (No. 34), the India Office (No. 12), and one which until lately

* Information kindly given by Sir Frederick Price, K.C.S.I.

was at Hampton Court, all of which were painted by George Willison about 1774. Mr. C. R. Wilson who has kindly compared a photograph of the Madras picture with the portrait of Walajah at Calcutta, entertains no doubt that the former is after Willison.

Mr. Lionel Cust regards the Madras picture as a "made-up" one. If it was painted in England, which is unlikely, the Palk picture of Lawrence and the portrait of the Nawab presented to King George III may have been the guides, and the date may be as early as 1770. It is far more probable however that the picture was painted in India, in which case it cannot be of earlier date than 1795, the year of the publication of Ezekiel's engraving. The painting is not in the style of either Home or Hickey. It may perhaps be due to Chinnery who came to Madras in 1802 or 1803. Ezekiel's engraving of Lawrence and one of Willison's portraits of Walajah probably served as guides, but the artist has certainly evolved Lawrence's face from his own inner consciousness, while the features of the Nawab have too European an air to appear altogether natural. Interesting as it is, the picture cannot be regarded as a good one. There is a vertical seam down the middle of the canvas, so that the two figures may possibly have been painted at different times and by different hands.

The second and third of the Chepák pictures, that of Nawab Azím-ud-daula with his youthful son, and of that son as Nawab Azam Jah, hang in the upper Hall of Government House. When Lord Clive left Madras in 1803, he took with him a full-length portrait of Azím-ud-daula which was presented to him by that Nawab. It was painted in 1802, perhaps by George Chinnery, and it is stated to have been the only picture of the Nawab in existence. In January 1820, Nawab Azam Jah asked * that, with the permission of the Earl of Powis, as Lord Clive had then become, a copy of this portrait might be made by "the very best Artist" in England, and that, handsomely framed, it might be sent out at the Nawab's charges. The Court of Directors

* Cons., Pol. Dept., 31st January 1820.

commissioned Mr. Thomas Day to make the copy, and paid him £120 for the work.* In the following May the Court wrote † that "a copy of the portrait has been accordingly executed by an eminent Artist, and is now forwarded to you on the ship *Albion*." The Directors desired that, at a fitting opportunity, the picture should be presented to the Nawab in the name of the Company. The united efforts of the Board of Trade, the Military Board and thirty-five lascars were needed to transport the picture from the Beach to Government House. It does not appear to have been delivered to the Nawab until the following year. His Highness addressed a letter to Sir Thomas Munro on the 8th July 1822, of which the following is a translated extract ‡ :—

"The portrait of my revered father His Highness Nawab Azím-ud-daula, peace be on him, which the Honourable the Court of Directors were kind enough to send on my request, is a very pleasant one, and much resembles the face and features of my late father. As there was no portrait of his late Highness in this country, I was greatly obliged both to them and to yourself for its arrival. Both the pen and the tongue are incapable of expressing my sense of gratitude for the same."

The picture of Nawab Azam Jah was painted by Frederick Christian Lewis, junior, in 1842 under instructions from Nawab Ghulam Muhammad Ghaus. Nawab Azam Jah died in 1825. What portrait of him was used by Lewis as a guide is not known. The total amount charged for the picture was Rs. 1,710, as shown by the following extract § from a statement furnished by Mr. Lewis on the 25th April 1843 :—

	RS.
"Portrait of the late Nawab Azam Jah ordered by His Highness	1,300
Carved mahogany frame for the same	260
Canopy and curtain for the same	150"

* Court Minutes, 26th January 1821.
† Cons., Pol. Dept., 25th September 1821.
‡ From the original Persian record with the Paymaster of Carnatic Stipends.
§ Records in the Office of the Paymaster of Carnatic Stipends.

The Installation picture also was painted by Mr. Lewis in 1842 and 1843 for Nawab Ghulam Muhammad Ghaus. It contains a crowd of figures, of which between sixty and seventy are portraits. The sittings for these extended over some eighteen months, and the Nawab paid * Rs. 5,515 for the canvas. The composition of the picture is peculiar. Lord Elphinstone, the Governor, and Sir Robert Dick, the Commander-in-Chief, are squeezed into the picture on the extreme left, while among the most prominent figures are those of the Commandant and Adjutant of the Body Guard in striking uniforms. The painting was engraved. A copy of the print, in the possession of the present Lord Elphinstone, bears the following inscription :—

"The Installation on the Musnud of His Highness the Nawab of the Carnatic in 1842. Dedicated by permission to the Honourable the Court of Directors. Painted by F. C. Lewis at Madras, 1842. Engraved by F. C. Lewis, senior, Engraver to the Queen, and C. G. Lewis."

A strip of canvas has been added at the top of the painting to show the arches of the Durbar Hall. The addition must have been made by the artist, as the engraving exhibits similar details. No key sketch having been found in this country, one has been prepared † from the original painting, and placed in the Descriptive List. The portraits have been identified by the kind assistance of Lord Elphinstone, whose copy of the engraving is supplied with a key. There is a copy of the print in the India Office collection (No. 287), and others in possession of the Carnatic family.

The following description of the installation is taken from the *Asiatic Journal* for 1842 :—

"The ceremony of the installation of the Nawab of the Carnatic, at Chepauk Palace, was performed on the 25th August, with great splendour, in the presence of the Governor, Commander-in-Chief, members of council, judges of the Supreme Court, with the various heads of departments. The young Nawab was conducted

---

* Records in the Office of the Paymaster of Carnatic Stipends.

† By M.R.Ry. S. Subrahmanya Aiyar, Assistant Instructor, College of Engineering.

to the musnud by Lord Elphinstone, who was supported on his left by the Naib-i-Mooktar, the late Regent. The installation was announced to the multitude outside by a salute from the battery, and an incessant fire of musketry. The presentation of the *nuzzers* occupied about half an hour, during which the same *feu de joie* was continued. The ceremony was performed in a spacious hall decorated with full-length portraits of the present Nawab, his uncle and grandfather.* The quadrangle outside presented a very pleasing and animated appearance; the Nawab's elephants, twelve in number and gaily caparisoned, several mounted with different coloured howdahs, formed no inconsiderable feature in the scene. The ceremony being ended, his highness conducted the governor to the inner palace, where a collation was prepared for nearly two hundred persons, laid out in three long adjoining apartments, separated merely by pillars, supplementary tables being spread in a long verandah at one end of them."

The last four of the Chepák series described in Dr. Balfour's list are not now in Government House or the Banqueting Hall, and no documents later than 1859 have been traced on the subject of the disposal of them. There exists however in the Amir Mahal a portrait of Prince Azím Jah which is said to have been presented by a Governor to that prince, and to have been subsequently cut down to half length on account of decay.† This is probably one of the two mentioned by Dr. Balfour. There is moreover a full length of Nawab Ghulam Muhammad Ghaus in the possession of Her Highness the Nawab Khair-un-Nisa Begum Sahiba, which is almost certainly No. 7 of the series. Its carved mahogany frame is similar to that of Nawab Azam Jah's picture in Government House. The portrait, which is said to have been with Her Highness since 1859, was perhaps presented by Sir Charles Trevelyan. This picture, and one of those of Prince Azím Jah, was painted by A. Schoefft about 1839. Mr. Schoefft was paid ‡ Rs. 5,000 for the two portraits in September of that year.

---

* Nawab Ghulam Muhammad Ghaus Khan, Prince Azím Jah Bahadur, and Nawab Azím-ud-daula, respectively.

† Information given by the late Prince of Arcot.

‡ Records in the Office of the Paymaster of Carnatic Stipends.

The portrait of His Royal Highness George Augustus Frederick, Prince of Wales, deserves a more detailed notice. It is not only an historical picture, but a picture that owns a history. It was painted by no less an artist than Hoppner. Originally intended as a gift to Nawab Walajah, it was in 1798 presented by the Prince of Wales to Nawab Umdát-ul-Umara. It was noticed by Lord Valentia in 1804 and was restored in 1820 in the time of Nawab Azam Jah. It is a sad reflection on the capabilities of Messrs. Ashton Richardson & Co. that the Firm should have valued a Hoppner at half the price of a Lewis; but so it was, and the picture passed to Government in 1859 for Rs. 1,000. From the moment of its purchase it vanishes. Absolutely nothing can be traced regarding it either in the Government Record Office or among the documents of the Paymaster of Carnatic Stipends. Being an historical work, the picture is not likely to have been given away in the manner alleged of its immediate antecedents in the series, and its disappearance is a mystery. There is a portrait of the Prince by Hoppner at Buckingham Palace,* and a copy of it by Owen in St. James' Palace, but both of these were in the Royal Collection long before 1859.

The following extracts are interesting:—

Madras Gazette, 1st September 1798. On Monday the 26th ultimo "Captain Burrowes of the *Earl Howe*, East Indiaman, presented a Picture of his Royal Highness the Prince of Wales to his Highness the Nabob. The Picture was borne and delivered with great ceremony. It was received near the Bridge at the Wallajah Gate by several of his Highness' superior Cawns and principal attendants, who preceded the Picture to Chepauk-House. Captain Burrowes and Mr. Johnson followed immediately after on one elephant, and Captains Grant and Montgomery on another. Eight or ten Elephants richly caparisoned and bearing costly howders &c., &c., with dressed Camels and horses brought up the rear. Several Troopers mounted and Sepoys, with Drums, Fifes, and martial Music, and accompaniments escorted the party from the bridge to his Highness's Gardens. On entering the Garden and at the moment when it was presented to his Highness, the Picture was

* Information kindly given by Lionel Cust, Esq., M.V.O.

saluted with a Royal Salute . . . The Picture is a whole length of the Prince with very superb Ornaments. The Painting is by *Hoppner*. On an enamelled Tablet beneath the Picture are inscribed the following words :—' George Augustus Frederick, Prince of Wales, to his friend Omdut ul Omrah, Nabob of the Carnatic. January 1st, 1798.' "

Lord Valentia, visiting Nawab Azím-ud-daula on the 11th February 1804, remarks of the Durbar Hall that "the Prince of Wales' picture by Hopner (*sic*) adorned one side of the room."*

Madras Government Gazette, 4th January 1821.† A Fete was given by His Highness the Nawab of Arcot, Prince Azam Jah, in honour of His Highness' recent accession to the musnud. His Excellency the Governor and Lady Munro were present. "A full-length portrait, superbly framed of his present Majesty when Prince of Wales attracted particular attention ; the colours have lately been renewed and now appear as brilliant and fine as when the picture was first painted."

A rumour seems to have prevailed in Lord Napier's time that a portrait of King George IV in Highland costume had been at some time sent to Madras. Mr. J. H. Garstin, who was Private Secretary to Lord Napier from 1866 to 1871, made search, and discovered in one of the store-rooms under the Banqueting Hall an unframed picture which appeared to represent a Royal personage in the robes of a peer. This Lord Napier thought might be the subject of the rumour.‡ The picture, which Mr. Garstin believed was under full-size, was in such a dilapidated condition that Lord Napier considered it past repair, and ordered it to be put back in the store-room under the Hall. No trace of it can now be found. In any case, it is unlikely to be the picture by Hoppner which was presented to the Nawab. The *Madras Times* observed in 1872 § :—

"It is said that King George IV . . . was not unfrequently dissatisfied with the result of the artist's labours, . . . and was wont to send his pictorial

---

* *Voyages and Travels*, Valentia, 1809.

† Extracted from Selections from the *Asiatic Journal*.

‡ Information kindly given by the late J. H. Garstin, Esq., C.S.I.

§ *Madras Times*, 10th February 1872.

failures as Royal gifts to the furthest limits of his dominions . . . . Madras received one of these likenesses of the Sovereign in Highland costume, and the rising colony of Botany Bay another."

It may be remarked that there were probably other interesting pictures at Chepák Palace at the time of the death of the last Nawab. Dr. Balfour does not mention Ramsay's portraits of King George III and Queen Charlotte, replicas of those now in the Banqueting Hall; but they were certainly at the Palace in 1806. Then there was a portrait of the Princess of Wales, as is shown by the following extract:—

Madras Gazette, dated 27th February 1796. On the 23rd instant "Admiral Sir George Keith Elphinstone waited on his Highness the Nabob at his Palace at Chepauk and introduced Lieutenant-Colonel Murray who had been charged by his Royal Highness the Prince of Wales with a letter and a Picture of the Princess."

This must have been a small picture for it was carried by one of the officers. There were also some pictures by John Smart, a miniature painter who left India * in 1795. The following is an extract from the Schedule of claims against the late Nawabs of the Carnatic †: -

"No. 32. John Smart, Esq., Tuncah, 6th September 1795, of the Nawab Wallajah for Pictures furnished—4114 pag. 42f. 66c."

A reference to the original claim in the India Office, which has been kindly made by Mr. Foster, shows that John Smart held the appointment of Miniature Painter to the Nawab from 1785 to 1795.

The large portrait of Queen Victoria which hangs above the daïs in the Banqueting Hall marks the transfer of Government from the East India Company to the Crown. In December 1859 the Secretary of State ‡ ordered three portraits of Her Majesty to be provided for the Government Houses of Calcutta, Madras and Bombay. The work was entrusted to Sir George Hayter, painter in ordinary to the Queen, who was paid 200 guineas for each. The Madras picture, which arrived

* *Madras Gazette*, dated 16th April 1795.
† *Madras Government Gazette*, 26th March 1807.
‡ Information kindly given by William Foster, Esq.

in October 1862,* bears the curious inscription "*Sir* George Hayter *pixit*, 1861." The portrait for Bombay was also painted in 1861, and that for Calcutta in the following year. The pictures represent Her Majesty in 1838 in coronation robes, seated on the Throne in the House of Lords, and they are very similar to, though not identical with the portrait in the Guildhall, London. The total cost of the Madras picture, including frame and freight, was close on £300.

During the brief interval 1859 to 1861 Madras saw four Governors and one provisional Governor.† Of these Lord Harris, Sir Charles Trevelyan and Mr. Morehead are represented in the collection. The portrait of Lord Harris—son of that Lieutenant Harris of the 74th who brought to Fort St. George the standard of Tippoo which is depicted in the picture of the Marquess Wellesley—was obtained by public subscription. The following is from *Allen's Indian Mail* of the 27th April 1859 ‡:—

"On the afternoon of Tuesday the 22nd March, a farewell address was presented to Lord Harris. The presentation took place in the Banqueting Hall. . . . Major-General Craigie who read the address . . . mentioned the fact that he had known personally four generations of his lordship's family; first, his lordship's grandfather, the hero of Seringapatam; second his lordship's father with whom the gallant General had served in Holland; next his lordship, and lastly his two children."

In the course of his reply, Lord Harris acceded "with pleasure and gratification to the request of those who had signed the address, viz., that his lordship would sit for his portrait, the original to be placed in the Banqueting Hall, and a duplicate to be presented to his lordship." The portrait was painted by Sir Francis Grant, P.R.A., in 1861, and the replica is now at the family seat at Belmont.§ The sum subscribed exceeded Rs. 6,000.

* G.O., Pub. Dept., No. 1212, dated 14th October 1862.

† Exactly a century and a half earlier, between 1709 and 1711, there were also five Governors—Thomas Pitt, Addison, Montague, Fraser and Harrison.

‡ An account will be found also in the (Madras) *Athenæum* for the 24th March 1859.

§ Information kindly given by the present Lord Harris.

The picture of Sir Charles Trevelyan bears on its reverse the inscription "Painted by J. W. Walton, 26 Savile Row, Burlington Gardens, London, 1871." Mr. D. F. Carmichael, who was Private Secretary to Sir Charles Trevelyan, confirms the record of the legend. The portrait was painted by John Whitehead Walton, and was brought to India in 1871 by Mr. Carmichael, who obtained Lord Napier's permission to hang it in the Banqueting Hall. The picture was subscribed for by European and Native friends of the late Governor.* Sir Charles Trevelyan was recalled from Madras in 1860, and the public journals of the period make no mention of any proposed portrait subscription. On his appointment as Finance Minister in 1862, a large public meeting of congratulation was held in the People's Park, but unfortunately no report of the proceedings can be traced. It is possible that a subscription was inaugurated on that occasion.

The picture of Mr. Morehead was obtained by subscription among his friends in Madras, including many natives. It was painted in 1869, after Mr. Morehead's death, by Norman Macbeth of Edinburgh.† The canvas was exhibited at the Royal Scottish Academy in 1869.‡ The following is an extract from the catalogue:—

"No. 612. Portrait of the late Hon'ble W. A. Morehead, Madras Civil Service, and twice officiating Governor of Madras. Painted for the Banqueting Hall, Government House, Madras.—Norman Macbeth."

In 1863 Colonel Denison, Private Secretary to the Governor, Sir William Denison, proposed the "removal of the pictures from their present positions" in the Banqueting Hall, "where they are seen with difficulty, to spaces between the windows." Presumably they were previously hung above the doorways. Advantage was taken of the opportunity to clean and varnish the pictures. Mr. Fonseca was paid Rs. 475 for this work, and Rs. 200 for the repair of the frames. §

* Information kindly given by D. F. Carmichael, Esq.

† Information kindly given by Sir A. J. Arbuthnot, K.C.S.I., C.I.E.

‡ Information kindly given by Sir George Reid, *Kt.*, P.R.S.A.

§ G.Os., Pub. Dept., Nos. 696 and 931, dated 17th June and 15th August 1863.

The collection was next enriched by pictures of Lord Napier and Ettrick, Robert Lord Hobart and Vere Henry Lord Hobart. The first was painted by Lowes Dickinson in 1874, and it is believed to have been obtained by public subscription.* The ship carrying the picture to Madras foundered after collision at the mouth of the Thames, and the canvas remained under water for a week. It was recovered and returned to the artist who, after a fortnight's work on it, was able to despatch it once more to India.† A copy of it by Fonseca, presented by the native community to the Madras University, hangs in the Committee Room of the Senate House.

The portrait of Robert Lord Hobart, Governor of Fort St. George from 1794 to 1798, and afterwards fourth Earl of Buckinghamshire, is signed "H. Duke, 1875." It is a copy of a notable original painted by Sir Thomas Lawrence toward the end of the eighteenth century, which is now in the possession of the Marquess of Ripon, Lord Hobart's grandson. The copy was presented to Government House in 1876 by Major (now Colonel) Bertie Hobart, Military Secretary to his Grace the Duke of Buckingham and Chandos.‡ The original was engraved by Joseph Grozer in 1796, and subsequently by Robert Dunkarton. The picture of Vere Henry Lord Hobart was painted in 1875 by George Watts, R.A., and presented by Mary Lady Hobart in the following year. It is a replica of one in Lady Hobart's possession.‡

In 1880 the full length portrait of the Duke of Buckingham and Chandos was obtained by subscription. It was painted at Madras by the well-known Travancore artist Ravi Varma. It is a well executed picture and an excellent likeness.

Two years later a picture of older date was added to the collection. Mr. R. W. Barlow, C.S. (afterwards Sir Richard Barlow, *Bart.*) presented a portrait of his grandfather, Sir George Hilaro Barlow, who

---

* Information kindly given by the present Lord Napier and Ettrick.

† Information kindly given by Lowes Dickinson, Esq.

‡ Information kindly given by Colonel Bertie Hobart.

was Governor-General from 1805 to 1807, and thereafter Governor of Fort St. George until 1813. Mr. Barlow remarked * that the "picture, a full-length portrait in oils, is a very good likeness of Sir George Barlow in the robes of the Bath. When I say that it was painted by the celebrated Watson, P.R.A.† in 1826, I need add nothing to its value as a picture."

The portrait of the Right Honourable W. P. Adam, Governor of Fort St. George in 1880 and 1881, which was presented ‡ by Lady Adam in 1884, may be called a painted palimpsest. The original picture was by Mr. J. Moffat, who also painted a portrait of Mr. Adam for the Devonshire Club. The canvas destined for Madras was altered by Mr. J. H. Sylvester, an artist who has enjoyed a singularly varied career. He began life as an Army Surgeon, served through the Persian campaign and the Indian Mutiny with the 14th Light Dragoons, and afterwards on the Punjab Frontier with the 11th Bengal Lancers. Later, he filled for many yea: the appointments of Professor and Principal of the Medical College, Bombay. § Eventually the altered canvas was entirely repainted ‖ by Mr. J. H. Lorimer, R.S.A., to whom the picture as it now is must be attributed.

At this time an allotment of Rs. 1,000 ¶ was made for repairs to the pictures, chiefly in connection with the frames. The work was carried out locally.

In 1888, a special grant was sanctioned for the restoration of the pictures of Sir Eyre Coote, General Medows, the Marquess Wellesley, Sir Thomas Strange, Sir George Barlow and Lord William Bentinck. The Military Secretary arranged with Messrs. Deschamps & Co. of

* G.O., No. 1282, Pub., dated 27th October 1882.

† There is a slight mistake here. George Watson was first President of the (Royal) Scottish Academy.

‡ G.O., No. 2183, Pub., dated 7th October 1884.

§ Information kindly given by Deputy Surgeon-General J. H. Sylvester.

‖ Information kindly given by Lady Adam.

¶ G.O., No. 2419, Pub., dated 12th November 1884.

Madras for the despatch of the paintings to Mr. M. Colnaghi of Pall Mall. They were returned in 1890, the cost of the work done having been about Rs. 2,100. Three more pictures were then forwarded to Mr. Colnaghi, viz., that of General Wellesley, and two others unidentified.* The Private Secretary when submitting the bill of about Rs. 1,300, observed that—

"Mr. Colnaghi has exceeded his estimate, but he explains that the picture of the Duke of Wellington was in a most deplorable condition, and no solvent would take effect. The only way in which the varnish could be removed was by chipping it off very slowly and by degrees."

In 1890, Sir Mountstuart Grant Duff presented a three-quarter length portrait of himself by Hermann Block. Some mystic bond there must have been between Sir Mountstuart and Lord Napier and Ettrick, which extended even to their pictures. In December 1863 the future Governors were sitting together at St. Petersburg when Lord Napier remarked that he had just declined Sir Charles Wood's offer of Madras. Two years later the proposal was repeated and accepted. Meeting Lord Napier again in London in 1881, Sir Mountstuart observed, "How surprised we should have been in 1863 if any one had told us that we should both be Governors of Madras!" † It is singular that the accident which befell Lord Napier's portrait was repeated with Sir M. E. Grant Duff's, for tradition asserts that the latter picture went to the bottom of the Thames on its way out to Madras. Sir Mountstuart writes of the artist—"He gave me a quite intolerable number of sittings, and did not I thought make much of a success of his work—anyhow he tired me to death before he was done with it." The right honourable gentleman is shown seated; and it is considered that the picture would be improved if the curved central part of the chair back were painted out.

---

* Repeated applications to Mr. Colnaghi to name the subjects of these pictures have proved unsuccessful.

† Kindly communicated by Sir M. E. Grant Duff.

The full-length of the late Lord Connemara by George Smith was acquired in 1891. The picture was originally painted for his Lordship, who designed it as a gift to the Public Library which bears his name. It was proposed, however, on the eve of his Lordship's departure from Madras, that the portrait should be purchased for the Banqueting Hall. Lord Connemara assenting, the sum of Rs. 2,900 was raised by public subscription.*

In the same year four medallion prints of Her Majesty Queen Victoria and the Prince Consort, and of the Prince and Princess of Wales, were presented by the officers of the 4th P.W.O. Madras Light Cavalry on the disbandment of the regiment which was originally raised at Arcot in 1785. The pictures were given to the regiment in 1875, the first pair by Her Majesty, and the second by His Royal Highness the Prince of Wales. They now hang in the entrance hall of Government House.

The portrait of Lady Wenlock was painted by Miss E. Merrick, an artist who visited Madras in 1892. The cost was met from the contract allowance for the upkeep of Government House.†

Two years later, an engraving of Warren Hastings by C. J. Tomkins after A. W. Devis was sent out by the Secretary of State with the intimation that it was to be considered Government property. The original picture by Devis, which was formerly at Government House, Calcutta, was transferred in 1886 to the National Portrait Gallery.

At the instance of Sir Arthur Havelock, extensive repairs were carried out in 1899. A special allotment of Rs 8,000 was made‡ and the work was entrusted to Messrs. Soundy & Co. of Bombay, who sent a staff of seven assistants to Madras in June to execute it. The historical paintings in the Banqueting Hall and Government House, thirty-five in number, were varnished, and twenty-two frames were

---

* *Madras Mail*, 11th December 1890. † Information kindly given by Lord Wenlock.

‡ G.O., No. 1726 W., Pub. Works Dept., dated 6th July 1899.

re-gilt. Four paintings in the Banqueting Hall, viz., those of the Marquess Wellesley, Lord William Bentinck, the Duke of Buckingham and Lord Connemara, had been considerably damaged by leakage of rain-water and lime. The verandahs put up in 1895 will prevent the recurrence of similar injury. The pictures of the Marquess of Tweeddale and Lord Harris had been backed by tarpaulin cloth, the tar from which had oozed through the canvas; while a combination of a scaffolding pole and an intelligent Madras cooly had caused a huge rent in the middle of the picture of Mr. Morehead. The necessary repairs were made in all these cases.

Messrs. Soundy & Co. considered that the pictures generally had been neglected, and they submitted a report of the steps deemed necessary for their preservation. No action, however, has yet been taken. The principal recommendations were that the three paintings in the ante-chamber of the Banqueting Hall, viz., those of General Stringer Lawrence with Nawab Walajah, and the two small pictures of Nawabs should be transferred to new canvas—a delicate and expensive process—and that the following eight pictures should be re-lined, *i.e.*, backed with new canvas:—King George III, Queen Charlotte, Sir Samuel Auchmuty, General Medows, the Marchioness of Tweeddale, the two pictures of Nawabs in the upper Hall of Government House, and the Installation picture. Messrs. Soundy & Co. advised that the old varnish should be removed from the three last named canvases, and from those of the Marchioness of Tweeddale and Lady Munro. They cleaned the varnish from the face and figure of the Marchioness, and from the gauze round the bodice and sleeves of Lady Munro's dress to show what could be done. Lady Munro's dress it appears should be white satin. The present yellow tint is said to be due entirely to the age and condition of the varnish. The picture of the Marchioness of Tweeddale is reported to have been scorched in the right bottom corner owing to the incautious use of a lamp. The portrait of the Nawab Vizier of Oudh also requires cleaning.

The latest pictures which have been added to the collection are those of Lord Wenlock and Sir Arthur Havelock. The former is from the studio of Mr. A. J. Stuart-Wortley: it was presented by his Lordship, and was hung in 1902. The latter was painted by Ravi Varma, assisted by his brother Raja Raja Varma, and was acquired early in 1903 through private subscription among a few prominent members of the native community.

In conclusion, a brief reference may be made to the costumes depicted in the portraits. Quite the most gorgeous raiment is that of Stringer Lawrence. It consists of an open scarlet coat with blue facings which are almost hidden by a profusion of gold lace. Beneath is a very long buff waistcoat richly embroidered everywhere with gold lace of unusual width. There are lace ruffles on the wrists and a white cambric cravat at the neck. He wears crimson knee-breeches, white stockings, and black buckle-shoes. As Mr. Baillie says, the description of the full dress of the Bengal Horse Artillery—'gold with cloth facings'—would almost apply. He bears no Order: the Company's servants received no such marks of distinction during his period of service.

Clive, Eyre Coote, Cornwallis and Medows all wear the General officer's uniform of the time; a scarlet coat without collar, cut away below, with wide blue facings turned back and showing gold braided button-holes,* and with either one or two bullion epaulettes. On the sleeves are embroidered chevrons. The open coat displays beneath it a white or buff waistcoat, generally with enormous flaps or skirts, and flap pockets. Above the waistcoat a frilled shirt and white cravat are visible, and ruffles are worn on the wrists. The legs are encased in white kerseymere breeches, and black riding boots or gaiters. The cocked hat is turned up at back and front, and General Medows wears in his a black Hanoverian cockade. The grey wig or powdered hair is tied in a queue.

---

* In the portrait of Cornwallis the facings are narrow and the button-holes are not braided.

At the beginning of the nineteenth century the coat gives place to the tailed coatee, cut to the waist only in front. Wellesley, Auchmuty, Munro, Bentinck and Tweeddale all display the scarlet coatee with gold-embroidered collar and cuffs, and with chevrons on the sleeves as badges of rank. The coatee is double-breasted and the buttons are arranged in pairs vertically for a Major-General, in threes for a Lieutenant-General. Early in the century three orders of dress were prescribed, viz., *Full dress* for the Drawing room, *Dress* for levées and reviews, and *Undress* for general use. In full dress the coat lapels were buttoned back, and white kerseymere breeches with white stockings, and black buckle-shoes were worn. Sir Samuel Auchmuty is depicted in this costume. In dress order also the lapels were buttoned back, but white pantaloons with Hessians were used. In undress, the lapels were buttoned across the chest so that the blue facings were not seen, and overalls with lace stripe were worn. The waist sash of crimson and gold, with tasselled ends, as well as the aiguilette were used only in the dress and undress orders.

All the officers above mentioned wear the insignia of Orders. Sir Thomas Munro carries also a silver gilt medal for Seringapatam, and Sir Samuel Auchmuty the gold medal for Java. The medal is in each case hung from a ribbon round the neck.

During the period just dealt with, strange fashions manifested themselves among the younger officers at Madras, as the following extract * from the orders of the Commander-in-Chief, Sir George Townsend Walker, *Bart.*, G.C.B., will show:—

"*Head Quarters, Choultry Plain.* December 4th, 1829. The Commander-in-Chief having with great disgust noticed a feminine practice adopted by some officers of this service, of wearing combs in their hair, and dangling fancy curls, unbecoming the appearance of a soldier, desires that this practice may be forthwith abolished, and a more male costume adopted."

---

* *Asiatic Journal.*

Contemporary rumour imputed this order to the inspiration of Lady Walker.

The portrait of the Marquess Wellesley shows the Governor-General in Windsor uniform. Sir Thomas Strange wears the robes of a Judge of the Supreme Court. Lord Harris is depicted in a uniform of blue, edged with silver lace and scarlet, which is not easily recognisable. The present Lord Harris, who was appealed to regarding his father's costume, writes :—

"I do not know what the uniform was in which he was done, but am inclined to fancy that, if it was not Volunteer Artillery, it was one he'd invented for himself as appropriate to the climate."

References in contemporary journals * indicate however that the uniform was that of a Colonial Governor, which his Lordship had first donned when he ruled at Trinidad. The remaining Governors are garbed in plain clothes, like the two Lords Hobart, Sir Charles Trevelyan, Mr. Morehead, and the Duke of Buckingham and Chandos, or in diplomatic uniform like Mr. Adam and Sir Mountstuart Grant Duff, or in Peer's robes like Lord Napier and Ettrick, or in the robes of their Orders like Sir George Barlow, Lord Connemara, Lord Wenlock, and Sir Arthur Havelock.

In examining the collection, one cannot fail to be struck by its deficiencies. Going no further back than the period of the oldest pictures preserved, such personages as the following, all of whom have left their mark on Madras might well be represented :—Lord Pigot,† Admirals Boscawen, Watson and Pococke, Sir John Call, Warren Hastings, Robert Orme, Lord Macartney, Sir Edward Hughes, General Caillaud, Sir Hector Munro, the Rev. Christian Schwartz, Sir

* See *Allen's Indian Mail* of 29th July 1854, and *Madras Athenæum* of 23rd February 1856.

† There is a curious picture of Pigot at Tanjore. Mr. J. J. Cotton says :—"The portrait of Lord Pigot in the Durbar room of the Tanjore Palace is said to be by Willison. Fame is blowing a trumpet which she holds with one hand, while she supports in the other a portrait of Pigot. Below is a mourning female. On the pedestal which supports the oval frame of the portrait is inscribed *Siege of Madras raised Feb. 17th, 1759. Died May 11th, 1777.* The picture bears the initials G.W."

Archibald and Lady Campbell, Hyder Ali, Tippu Sultan, Sir David Baird, the first Lord Harris, the second Lord Clive, Josiah Webbe, Sir John Malcolm, Sir Barry Close, Sir John Doveton, Sir Mark Cubbon, Lord Elphinstone, Sir Arthur Cotton, Sir Henry Pottinger, General Neill, Sir Harry Prendergast, and Lord Roberts. A more life-like portrait of Stringer Lawrence might also be obtained. There are in existence moreover historical paintings, copies or engravings of which would have a deep significance for residents of Southern India. Examples of such pictures are the Reception of the Hostage princes by Lord Cornwallis, as painted by Devis, Home and Mather Brown; the Death of Colonel Moorhouse at the storming of Bangalore, by Home; Fort St. George by Lambert and Scott; the Storming of Seringapatam and death of Tippu by Sir Robert Porter; the surrender of Tippu's sons by Singleton; and the Delivery of the De nitive Treaty to Lord Cornwallis, due to Mather Brown.

NOTE.—There is a portrait of Boscawen by Reynolds in the National Portrait Gallery; of * Watson by Thomas Hudson; portraits of Warren Hastings by Kettle, Sir T. Lawrence and Devis, all in the National Portrait Gallery; of * Hyder Ali by J. Leister of Madras in 1776; of the * Rev. C. F. Schwartz by Smart; of * Archibald Campbell by J. Wood; of Macartney in conference with his Secretary by Lemuel Abbott in the National Portrait Gallery; of * Hughes by Reynolds in the Painted Hall at Greenwich; of Tippu Sultan by Cherry at the India Office; of the first * Lord Harris by Devis; of * Baird by Sir H. Raeburn; of Malcolm in the Oriental Club; and of Pottinger by Sir F. Grant. There exist engravings of * Lord Pigot by Benjamin Green after George Stubbs and by Scawen after Powell. An engraving of Tippu forms the frontispiece to Beatson's *War with Tippoo Sultaun*, 1800. Copies of the following views are preserved in the British Museum:—

Madras and Fort St. George taken by la Bourdonnais 21st September 1746. Engraved for the *Universal Magazine*. J. Hinton, London. *Cir.* 1750.

View of * Fort St. George by Van Ryne, 1754.

View of the * Government House and Banqueting Hall, engraved by Merke, 1807.

Among older works in existence are the following:—Portrait of Sir Streynsham Master, half-length in armour, by Charles D'Agar, in the possession of the Master family; portrait of Elihu Yale, half-length by E. Seeman in 1717, now in Yale College; portrait of Thomas Pitt, full-length by Kneller, now at Chevening in the possession of Lord Stanhope. Reproductions of these three pictures are published in the *Diary of William Hedges, Esq.*, Hakluyt Society, 1887.

* Woodcuts of these pictures are given in Beveridge's *Comprehensive History of India*. That work contains also cuts of M. de Labourdonnais, Comte de Lally, Admiral Pococke, Stringer Lawrence, Eyre Coote, Sir Thomas Rumbold, Sir Robert Fletcher, Macartney, Cornwallis, Medows, the Wellesleys and others.

List of Paintings restored.

Subject.	Year of restoration.	Restored by
King George III.	1801	T. Hickey.
Do.	1806	Do.
Queen Charlotte	1801	Do.
Do.	1806	Do.
Earl Cornwallis	1813–22 ..	Do.
General Medows	1813–22 ..	Do.
Do.	1889	M. Colnaghi.
Marquess Wellesley	1813–22 ..	T. Hickey.
Do.	1842	F. C. Lewis.
Do.	1889	M. Colnaghi.
Do.	1900	Soundy & Co.
Sir Arthur Wellesley	1813–22 ..	T. Hickey.
Do.	1842	F. C. Lewis.
Do.	1890	M. Colnaghi.
Nawab Walajah	1842	F. C. Lewis.
Prince Amir-ul-Umara	1842	Do.
Nawab Shuja-ud-daula of Oudh ..	1842	Do.
Sir Eyre Coote	1842	Do.
Do.	1889	M. Colnaghi.
Lord Clive	1842	F. C. Lewis.
Lady Munro	1849	Fonseca.
Sir Thomas Munro	1849	Do.
Sir Thomas Strange	1889	M. Colnaghi.
Sir George Barlow	1889	Do.
Lord William Bentinck	1889	Do.
Do.	1899	Soundy & Co.
Marquess of Tweeddale	1899	Do.
Marchioness of Tweeddale ..	1899	Do.
Lord Harris	1899	Do.
Lord Connemara	1899	Do.
Mr. Morehead	1899	Do.
Duke of Buckingham	1899	Do.

NOTE.—Two other pictures, the subjects of which are not known, were restored by M. Colnaghi in 1889.

Biographical Notices of the Artists.

Hermann A. Block.—Nothing has been traced regarding this artist except that Sir Mountstuart Grant Duff gave him a multitude of sittings in 1890, and that the resulting portrait hangs in the Banqueting Hall.

George Chinnery, R.H.A. (*cir.* 1766–1850).—Portrait, miniature and landscape painter, Chinnery began to exhibit miniatures at the Royal Academy in 1791. Seven years later he was residing in Dublin, a Member of the Royal Hibernian Academy, and exhibiting portraits and landscapes. In 1802 he came to Madras where he remained until 1807 or 1808. He then moved to Calcutta and soon obtained a large and lucrative practice. The portrait of Nawab Saadat Ali in Government House, Calcutta, is attributed to him; and that f Sir Francis Macnaghten, in the High Court, painted in 1824, is certainly by his hand. In 1830 he was at Canton, whence he sent two pictures to the Royal Academy; and he appears to have lived in China till his death. A portrait of him hangs in the rooms of the Asiatic Society of Bengal. There is some ground for the belief that Chinnery may have painted the Madras picture of Stringer Lawrence with Nawab Walajah.

Thomas Day.—This painter copied in 1819, probably for the Earl of Powis, Dance's well-known portrait of Robert, Lord Clive. The copy is now in Government House. In the following year Day copied a portrait of Nawab Azím-ud-daula, in the possession of the Earl of Powis, for the Court of Directors. The Court presented the copy to the reigning Nawab Azam Jah, informing him that it had been

painted by an "eminent Artist." This copy is also in Government House.

Lowes Cato Dickinson.—Born in Northumberland in 1819, Lowes Dickinson studied first under E. T. Parris, and subsequently at the Louvre and in Rome. Returning to England, he exhibited with success at the Royal Academy and continued to do so for many years. Between 1848 and 1891, 109 of his pictures were hung. He painted portraits among others of Queen Victoria, the Earl of Auckland and Viscount Gough—the last for the Oriental Club. All three were engraved, and copies are preserved in the India Office collection. His picture of Cobden is in the National Portrait Gallery. The portrait of Lord Napier and Ettrick in the Banqueting Hall is from the brush of Mr. Dickinson.

H. Duke.—No information has been obtained regarding this artist, except that he copied in 1874 the portrait of Robert, Lord Hobart, by Sir Thomas Lawrence, which is now in the possession of the Marquess of Ripon. The copy hangs in the drawing-room of Government House.

Sir Francis Grant, *Kt.*, P.R.A. (1803–1878).—Educated at Harrow and destined for the bar, Francis Grant became a self-taught painter, and from 1834 exhibited hunting scenes at the Royal Academy. Six years later he was the fashionable portrait painter of the day, and for nearly forty years the most graceful and refined portraits in the Academy exhibitions came from his studio. He was elected an academician in 1851. He became President in 1866, and was shortly afterwards knighted. Upwards of two hundred and fifty works were contributed by him to the Royal Academy. He painted the portraits of the Marquess and Marchioness of Tweeddale and Lord Harris, which are in the Madras collection. Sir Francis was a brother of General Sir James Hope Grant.

Sir George Hayter, *Kt.* (1792–1871).—After a period of study in the Royal Academy schools, George Hayter entered the Navy as midshipman in 1808. He soon reverted to painting however, and proceeded to Rome for study. Returning to England in 1819, he produced some important historical works. After a second period of residence abroad he was appointed portrait and history painter to the Queen on Her Majesty's accession. In 1838 he sent to the Royal Academy the coronation picture of Her Majesty which is now in the Guildhall. Somewhat similar pictures were painted by him for Calcutta, Madras and Bombay in 1861 and 1862. In 1841 he was appointed principal painter in ordinary to the Queen, and he received the honour of knighthood in the following year. His portraits are pleasing and are carefully painted.

Thomas Hickey (*cir.* 1740–1822).—Thomas Hickey was born in Dublin in 1740. He studied in Rome and subsequently practised in London and at Bath. Between 1772 and 1792 he exhibited sixteen pictures at the Royal Academy. A portrait by him of Mrs. Abingdon is at the Garrick Club. He appears to have gone to India about 1788, and four years later he accompanied Lord Macartney's Mission to China. In 1799 he was at Seringapatam, and in the following year he painted a series of seven historical pictures connected with the fall of that fortress. He completed the portrait of the Marquess Wellesley for the Madras Exchange at this time, and in 1801 he worked at Bangalore and Vellore, painting a large number of portraits of members of the families of Tippoo Sultan and Krishna Raja Wadiar of Mysore. There are seventeen pictures by Hickey in Government House, Calcutta, most of which were produced in 1801. Hickey practised in Madras between 1800 and 1806, and then proceeded to Calcutta. Six years later he returned to the Southern Presidency to restore the Exchange pictures. He was engaged on this work, and on the picture of Sir Eyre Coote, which now hangs in the Banqueting

Hall, until 1822 when, being in his eighty-second year, he was granted a pension by the Madras Government. After 1822 his name disappears from the Madras Almanac.

Robert Home (*cir.* 1746–1834).—A brother of Sir Everard Home, *Bart.*, Robert Home studied under Angelica Kauffmann, R.A., and began exhibiting at the Royal Academy in 1770. Between that year and 1813, twenty-three of his pictures were hung. In 1778 he was practising in Dublin, whence he proceeded to India, arriving at Madras in 1790. He accompanied the army to Seringapatam and painted a series of views illustrative of the campaign. In 1792 he produced the portrait of Lord Cornwallis for the Madras Exchange. This gained for him a considerable reputation. The picture of General Medows painted at the same time, is probably also from Home's brush. At the end of 1792 Home arrived in Calcutta, and proceeded shortly afterwards to Lucknow, where he was appointed portrait and historical painter to the Nawab Asaf-ud-daula. In 1795 he painted for Madras a portrait of Sir Eyre Coote, probably from an original by Dance then in the possession of General Claude Martine at Lucknow. On the death of the Nawab in 1797, Home settled in Calcutta where he painted portraits of the principal residents, and became member and secretary of the Asiatic Society of Bengal. He commenced the Society's collection of paintings, which now includes some twenty-five examples of his work. He sent home for exhibition at the Royal Academy pictures entitled "The reception of the hostage Princes of Mysore by the Marquess Cornwallis" and "the Death of Colonel Moorhouse at the storming of Bangalore." He also painted full lengths of the Earl of Mornington and Colonel Wellesley. The first of these is in the India Office Collection (No. 2).

Subsequently Home was engaged on a fixed salary by the Nawab Vizier of Oudh, Saadat Ali Khan; and after the latter's death, he served Ghází-ud-dín Haidar, King of Oudh. Heber says that Home "made several portraits of the King, redolent of youth, and radiant

with diamonds." The bishop himself sat to Home at Lucknow in 1824.

Home's portraits were well drawn and painted. There is a half length of him by Gregory in the Collection of the Asiatic Society of Bengal.

John Hoppner, R.A. (1758–1810).—John Hoppner began life as a chorister in the Chapel Royal. King George III made him a small allowance to enable him to study painting, and he was admitted an Academy student in 1775. Five years later he began to exhibit, and he rapidly became popular. He was appointed portrait painter to the Prince of Wales in 1789, and was elected an academician in 1795. He was now at the zenith of his fame, and his only rival was Sir Thomas Lawrence. Hoppner, who followed Reynolds, possessed less individuality than that master, but his portraits are considered more easy and unaffected than those of Lawrence. His drawing was sometimes faulty, but his colouring was brilliant and yet mellow. His materials however were not always good. Hoppner painted the picture of Prince George Augustus Frederick which was presented to the Nawab of the Carnatic in 1798, and which was subsequently acquired by the Madras Government. The portrait of Sir Arthur Wellesley, which now hangs in Government House, is also by his hand.

Tilly Kettle, F.S.A. (1740–1786).—Educated at the Duke of Richmond's Gallery and the St. Martin's Lane Academy, Tilly Kettle practised for some years in London as a portrait painter. He became a member of the Society of Artists in 1765 and contributed many pictures to the Society's exhibitions. He spent the period 1770 to 1776 in India where he acquired a fortune in the practice of his art. He appears to have come in the first instance to Madras, where he painted a picture of Nawab Walajah and his five sons which was exhibited at the Society of Artists in 1771. About 1772 he painted Nawab Shuja-ud-daula and his four sons meeting Sir Robert Barker at

Fyzabad. This picture which was ordered by Sir R. Barker, was exhibited in London in 1775. Returning to London in 1777, he exhibited during the next six years at the Royal Academy. His circumstances however became reduced, and he proceeded to Dublin, and thence started again for India, travelling overland. He never reached his destination, but died at Aleppo in 1786.

His portraits are good in regard to likeness and colouring, and some of them have been mistaken for the works of Sir Joshua Reynolds. The portrait of Nawab Shuja-ud-daula of Oudh is attributed to him.

Sir Thomas Lawrence, *Kt.*, P.R.A. (1769–1830).—The son of a Wiltshire innkeeper who was by birth entitled to a better position in life, Lawrence went to London to study painting at the early age of ten. At seventeen he had begun to paint in oils at Bath. Going to London again in 1787 he quickly established the highest reputation, and on the death of Sir Joshua Reynolds in 1792, he became principal portrait painter to the King. Two years later he was elected to the Royal Academy. Knighted in 1815, Lawrence proceeded shortly afterwards to Italy. He returned to England in 1820 and was appointed President of the Academy. He died in 1830 and was buried at St. Paul's.

Lawrence was extraordinarily popular. He was a courtier as well as a painter. As a figure draughtsman he is scarcely equalled by any English artist. His faces and hands are especially commendable. His work is extremely refined, so much so indeed that it is said to be somewhat lacking in vigour and breadth of treatment.

He painted the following pictures in the Madras Collection :—Sir Samuel Auchmuty in 1815, Sir Thomas Strange in 1820, and Lady Munro in 1826.

Frederick Christian Lewis (1813–1875).—A son of the distinguished engraver of the same name, Frederick Christian Lewis studied under Sir Thomas Lawrence. At the age of twenty-one he came to

India, where he resided for many years, painting portraits and large pictures of durbars and other state ceremonials. In 1842 and 1843 he was in Madras, and painted for the Nawab of the Carnatic a portrait of Nawab Azam Jah and the historical picture of the Installation of Nawab Ghulam Muhammad Ghaus. Both of these pictures are now at Government House. The Installation picture was engraved, and a copy of the print is preserved at the India Office. By direction of Lord Elphinstone, Mr. Lewis restored several of the canvases in the Madras collection. He spent some time in Travancore, where he painted a Durbar picture and several portraits. In 1855 he produced the representation of a Durbar at Udaipur which is now in the India Office collection (No. 195).

He was a brother of John Frederick Lewis, R.A., and of Charles G. Lewis the engraver.

John Henry Lorimer, R.S.A., is a member of the Royal Scottish Academy, of the Royal Scottish Water Colour Society, and of the Institute of Painters in Oil-Colours. His subjects are domestic, and he contributed twenty-one pictures to the Royal Academy Exhibitions between 1878 and 1893. He painted in 1883 the Madras portrait of Mr. Adam over an earlier picture by another artist.

Norman Macbeth, R.S.A. (1821–1888) was born at Greenock, the son of an excise officer. After serving an apprenticeship of seven years with an engraver, he went to London and studied in the schools of the Royal Academy. He afterwards worked under a master at the Louvre. In 1845 he established himself as a portrait painter at Greenock, and contributed regularly to the exhibitions of the Royal Scottish Academy. In 1861 he removed to Edinburgh where he received many commissions. He became an associate of the Scottish Academy in 1870 and a member in 1880. In 1886 he removed to London where he died two years later. His portraits were always good

in likeness, but his treatment was somewhat mechanical. He painted the picture of Mr. Morehead which hangs in the Banqueting Hall.

Emily M. Merrick.—Student and medallist of the Royal Academy, Miss Merrick worked under Frank Holl, R.A., and afterwards in Paris. She began to exhibit in 1879, and has sent some ten paintings to the Royal Academy. After a visit to Egypt, where she painted the Khedivieh, Miss Merrick proceeded to India, and remained four years in the country, painting many pictures of Indian ladies. The portrait of Lady Wenlock in Government House is from Miss Merrick's brush. She also painted the Marquess and Marchioness of Lansdowne, Lord Wenlock, the Maharanis of Baroda, Cooch Behar, Dholpúr, and Vizianágram, and several native princes.

Henry William Pickersgill, R.A. (1782–1875).—Born in London in 1782, Pickersgill studied art under George Arnald, A.R.A., and entered the Royal Academy schools in 1805. He was elected an associate in 1822 and became a member four years later. After 1845 he had almost the monopoly of painting the portraits of people of eminence. Between 1806 and 1866 he exhibited over four hundred pictures at the Royal Academy. There are canvases by him in the National Portrait Gallery, and in the College Halls of Oxford. He painted the Madras picture of Lord William Bentinck.

Allan Ramsay (1713–1784).—Son of the poet of the same name, Allan Ramsay studied painting in London and afterwards in Rome. He returned to Scotland in 1739 to practise portrait work in Edinburgh, and he subsequently established himself in London. By 1760 he was considered to excel even Reynolds in his art. In 1767 he became portrait painter to King George III, and His Majesty's habit of making gifts of full-lengths of himself and his Queen kept Ramsay constantly employed. The artist generally executed the heads only, leaving the rest to his pupil Philip Reinagle. Ramsay paid several

visits to Italy and he died at Dover on his return from a continental journey.

His portraits are graceful, natural, and in easy pose. His tastes were literary and he was a good linguist. Dr. Johnson said of him, "you will not find a man in whose conversation there is more instruction, more information and more elegance."

He painted the Coronation pictures of King George III and his Consort which hang in the Banqueting Hall, and similar pictures for presentation to the Nawab of the Carnatic. There are replicas in the collection at Government House, Calcutta.

Ramsay's daughter became the wife of Sir Archibald Campbell, and founded the Military Female Orphan Asylum at Madras in 1787. In a speech at the Asylum in 1883 Sir Frederick Roberts (now Earl Roberts) alluded to a portrait of Lady Campbell, which was despatched to Madras for the institution, but which was never delivered. This portrait may perhaps have been by Ramsay.

Sir Martin Archer Shee, *Kt.*, P.R.A. (1769–1850).—Shee received his first training from Robert Lucius West, and established himself as a portrait painter in Dublin. In 1790 he moved to London and entered the schools of the Royal Academy. He first exhibited in the following year, and thereafter he gradually acquired a name and place in art. He was elected to membership of the Academy in 1800, and thirty years later became its President on the death of Sir Thomas Lawrence. He was knighted shortly afterwards. Between 1791 and 1845, he sent upwards of three hundred paintings to the Academy exhibitions.

His portraits show good drawing and individuality of character, and are estimable works of art. Shee possessed literary tastes, and social gifts which admitted him to the best circles. He administered the Royal Academy with tact and vigour at a time of considerable difficulty, and he remained its President till his death.

He painted the well-known picture of Sir Thomas Munro for the Madras collection, which was engraved by Samuel Cousins. A portrait of Sir Thomas Strange at Halifax, Nova Scotia, is by his hand, as well as seven works in the National Portrait Gallery.

George Smith (1829–1901).—After studying at the Royal Academy schools, George Smith assisted Charles West Cope, R.A., in executing some of the frescoes in the House of Lords. He passed however from historical to domestic art, and soon became known for his cabinet works painted after the manner of Wilkie. He sent seventy-eight pictures to the Royal Academy exhibitions, and several of these are now in the Sheepshanks Collection. In his later years, he relinquished practice, and became known as a connoisseur of old pictures, of which he formed a good collection. This was ultimately sold at Christie's.

In 1890 he painted the portrait of Lord Connemara which now hangs in the Banqueting Hall.

Archibald J. Stuart-Wortley.—Son of the Right Honourable James Stuart-Wortley, M.P., Q.C., and grandson of the first Baron Wharncliffe, Archibald Stuart-Wortley was born in 1849, and educated at Eton and Merton College, Oxford. He studied painting at Düsseldorf, and subsequently under Sir J. E. Millais, P.R.A. He was the only pupil Millais ever had. He painted a portrait of His Royal Highness the Prince of Wales (now King Edward VII) in 1893 * for the Junior Carlton Club. He has been President of the Society of Portrait Painters since its foundation, and he frequently exhibits at the Royal Academy and the London galleries. Among his best known portraits are those of Lord Charles Beresford, the Earl of Dunraven and Dr. W. G. Grace. He paints also shooting subjects, and he partially illustrated and otherwise contributed to the volume *Shooting* in the

* Information kindly given by Algernon Graves, Esq., F.S.A.

Badminton series.* He has a family connection with Lord Wenlock, and the portrait of his Lordship in the Banqueting Hall is from his brush.

Ravi Varma.—Born in 1848 in the Travancore State, and connected by marriage with the family of the Maharajah, Ravi Varma studied under a relative, receiving help from Theodor Jensen, Frank Brooks and other British artists travelling in Southern India. Practically however he is self taught. He won Lord Hobart's gold medal at the Madras Fine Arts Exhibition in 1874, and from time to time secured medals and prizes at the exhibitions of Poona, Bombay and Simla, as well as in London, Calcutta and Chicago.

In 1880 he painted the portrait of the Duke of Buckingham and Chandos which now hangs in the Banqueting Hall, and at the same time portraits of the Ladies Mary and Caroline Grenville. Besides pictures of many native princes, he has produced mythological work for the Gaekwar of Baroda, and numerous *genre* pictures. For the reproduction of these he has established an oleographic press at Bombay.

In 1902 Ravi Varma, assisted by his brother, painted the Banqueting Hall portrait of Sir Arthur Havelock.

C. Raja Raja Varma is the younger brother and collaborator of Ravi Varma, from whom he received his art training. He displays talent in both figure and landscape painting. He won his earliest prize at the Bombay Fine Arts Exhibition of 1894. He assisted in painting the portrait of Sir Arthur Havelock.

John Whitehead Walton.—Nothing has been traced regarding this artist except that he was born in 1822, that he painted a group of the first London School Board, and that His Royal Highness the Prince of Wales (now King Edward VII.) sat to him 1862.† The National

* Information kindly given by A. J. Stuart-Wortley, Esq.

† Information kindly given by Algernon Graves, Esq., F.S.A.

Portrait Gallery catalogue shows that Walton painted the picture of Joseph Hume in that collection. The portrait of Sir Charles Trevelyan in the Banqueting Hall is by his hand.

George Watson, P.R.S.A. (1767–1837).—A pupil of Sir Joshua Reynolds, Watson established himself in 1787 in Edinburgh, whence he sent twenty-one pictures to the Royal Academy. He presided over the Associated Artists of Scotland, and on the formation of the Scottish Academy in 1826, became the first President of that body. The Academy received its royal charter in 1837 just after Watson's death. George Watson's grasp of character was decided, and his executive power considerable.

He painted the portrait of Sir George Barlow which now hangs in the Banqueting Hall.

George Frederick Watts, O.M., R.A., D.C.L., LL.D.—Born in 1816, George Watts first exhibited at the Royal Academy in the year of Her late Majesty's accession. From the age of sixteen he painted steadily until he retired from active practice in 1896. He has been a lavish benefactor to the Tate Gallery and other public institutions. Without fee, he painted the north side of the Great Hall in Lincoln's Inn. His house in Surrey, "Limnerslease," which he built when he was 75 years of age, is described as a terrestrial paradise. He received the Coronation Order of Merit in 1902.

In 1875 he painted the picture of Vere Henry, Lord Hobart, for the Madras Collection.

Descriptive List of Paintings in the Banqueting Hall.

NOTE.—The words RIGHT and LEFT mean to the right or left of the spectator, unless they are qualified by the word HIS or HER applied to the figure represented.

The dimensions given are those of the visible canvas.

BANQUETING HALL—ANTECHAMBER, NORTH END.

(1) MAJOR (AFTERWARDS MAJOR-GENERAL) **Stringer Lawrence** (1697–1775) WITH MUHAMMAD ALI KHAN, **Nawab Walajah** OF THE CARNATIC (1717–1795).

Painter unknown, possibly George Chinnery. Perhaps painted about 1802. *The figure of Lawrence is after Sir Joshua Reynolds; that of Walajah is after George Willison.*

Two full length life-size figures. Dimensions 108″ *by* 71″.

Acquired by purchase in 1859.

Major Lawrence and Nawab Walajah walk side by side in the open on the Island of Srírangam. Lawrence who is bareheaded, and on the left of the picture, has his right arm advanced, the hand resting on the head of a tasselled walking stick. His left arm is concealed by the Nawab's figure. Walajah has his right hand on the hilt of a long sword, the point of which is on the ground. Both figures are turned slightly towards the left.

Lawrence, who is very stout, is depicted as he may have been in 1752. He has a round, fat, good-humoured face of the Georgian type. He wears no wig, and his brown hair, thin at the top, is rolled in ample quantity over the ears. He is dressed in the uniform of a field officer of the time of George II—an open scarlet coat faced with blue

and profusely laced in gold. It is lined with scarlet and reveals a very long buff waistcoat, buttoned to the thigh, and with flaps below and large flap pockets. The waistcoat is bordered with wide lace which also outlines the pockets. He wears crimson knee-breeches, white stockings, and black buckle-shoes. He has a white cravat, lace ruffles at the wrists, and an aiguillette on his right shoulder.

The Nawab is depicted as he must have appeared about 1775. His complexion is very fair, and he wears a grey beard and moustache. He has a thoughtful face, with mild yet dignified expression, and his dark eyes are fixed on the spectator. His left hand rests on his cummerbund. His dress is a long white robe of some soft material flecked with gold, reaching almost to the ground. Above it is a shorter white surcoat. Both garments are bordered with pearls, and the ends of the cummerbund are studded with jewels. He wears a jewelled armlet bearing a large ruby, and a necklace of four strings of pearls with two rubies. His white turban has a blue band on one side, and carries an aigrette. The whole headdress is bejewelled. A poniard is worn in the cummerbund.

On the right of the picture is a date-palm; and on the left the Rajagopura gateway of the Srírangam Temple. Through the gateway are filing soldiers in blue. Drawn up outside is a mounted detachment in scarlet. The scene represented is the surrender of the French under M. Law in 1752.

Major-General Stringer Lawrence.—Born in 1697 at Hereford, Stringer Lawrence was an Ensign in Clayton's Regiment (now the West Yorks) at the age of 30. He saw service in Spain, in Flanders, and in the Highland rising in 1745. He retired as a Captain in the following year, on appointment by the East India Company as Major of the Garrison of Fort St. George in succession to Major Knipe. His appointment carried a salary of £250 per annum. He arrived in India in January 1748, landing at Fort St. David, as Madras was then in French occupation. Lawrence organised the peons into companies

of sepoys, thus founding the native army, and he formed the independent companies of white troops into a battalion called the Madras European Regiment, afterwards the Madras Fusiliers and now the 1st Dublin Fusiliers. Serving under Admiral Boscawen in the expedition against Pondicherry, Lawrence was taken prisoner at Ariyankuppam, and was not released until the peace of Aix-la-Chapelle in 1849. In that year, assisted by Clive, he took Devikota, and then proceeded to Madras to receive charge of Fort St. George.

Lawrence was next appointed provisional Governor of Fort St. David, but, his relations with Madras becoming strained, he resigned in 1750 and sailed for England. The Directors however prevailed on him to return in the capacity of Commander-in-Chief of all the Company's military forces in the East Indies, with pay and allowances of £750. He landed at Madras in 1752, and at once proceeded to the relief of Muhammad Ali at Trichinopoly. Again assisted by Clive, Lawrence forced Law and Chanda Sahib to retreat to the Island of Srírangam where they eventually surrendered.

Early in 1753 Lawrence engaged the French, Mahrattas, and Mysoreans at Trichinopoly where Dalton was besieged. He won victories at the Golden and Sugarloaf Rocks, but fighting went on until the rainy season of 1754, when a truce was made preparatory to the recall of Dupleix. "The services Lawrence rendered his country in 1752 and 1753 cannot be over-estimated. In 1751 French power in India was at its zenith. Had Dupleix triumphed at Trichinopoly, the expulsion of the English from Madras and Fort St. David would have quickly followed. Lawrence's victories turned the scale."*

In 1754 Adlercron's Regiment (the 39th) arrived from England. Lawrence received a sword of honor from the Directors and a commission as Lieutenant-Colonel in the East Indies, but although he was Commander-in-Chief of the Company's troops, he was superseded by

---

* *Stringer Lawrence*, Biddulph.

Adlercron who was senior as to commission. On the outbreak of the Seven Years' war in 1757, the French again took the field against Trichinopoly. Adlercron returned to England with his regiment, and Lawrence again assumed the chief command. In the following year Lally appeared before Madras. Lawrence fell back from the Mount, entered the Fort, and under Governor Pigot conducted the defence during the siege. After the repulse of the French, he proceeded to England, but returned to Madras again in 1761 with a commission as Major-General and a seat in Council, his salary being raised to £1,500. From this time his work was administrative.

In 1766 Lawrence bid farewell to India. The Directors granted him a pension of £500, and the grateful Nawab an annuity of 3,750 pagodas. His friend Clive also settled an annuity of £500 on him. He died in London in 1775 and was buried at Dunchideock, Exeter. On Haldon Hill near that city, a memorial was erected by Sir Robert Palk, sometime Governor of Madras, his staunch friend and admirer. It consists of a three-storeyed castellated building, at the entrance of which is a life-size statue of the general on a black marble pedestal. The East India Company put up a monument in Westminster Abbey. It bears the following legend:—

"Discipline established, fortresses protected, settlements extended, French and Indian armies defeated, and peace concluded in the Carnatic."

Nawab Walajah.—Muhammad Ali, second son of Nawab Anwar-ud-din Khan, commonly called Anaverdy Cawn, was born in 1717. He was present at the battle of Ambúr in 1749, when his father, who was ninety years of age, was defeated and slain by Chanda Sahib and the French. Muhammad Ali escaped with the wreck of the army to Trichinopoly, of which place he was Governor. The English supported his claims to the musnud, but he was defeated near Trivadi in 1750 and forced to fly to Arcot. Five years later, after Lawrence had repeatedly repulsed the French, Muhammad Ali was formally invested as Nawab at Arcot. In gratitude for the assistance

rendered him, he remitted the ground rent payable for Fort St. George.

Dr. Ives, who saw Mahammad Ali at Fort St. David in 1755, says :—

"The Nawab was between thirty and forty years of age and of middle stature. His complexion was much lighter than that of the common *Indian*. His dress was entirely white, and consisted of a long robe or vestment which reached down to his heels. His turban was also white and quite plain. In short he had no other marks of distinction about him than that of a truly majestic countenance tempered with a great deal of pleasantness and good nature." *

About fifteen years later, the following description of the Nawab was given by Colonel Alexander Dow † :—

"Mahommed Ali Chan is five feet ten inches high, well proportioned and of an engaging aspect. His eye is full, lively and penetrating; his features are expressive of sensibility and a noble disposition of mind."

In 1765 the Great Moghal declared the Carnatic independent of the Nizam, and bestowed on Muhammad Ali the title of Walajah. The Nawab settled in Madras, and built himself a palace at Chepák. Until 1762 his power had been acknowledged as paramount, but as the military defence of the country fell to the Company, the Nawab became indebted, and districts were assigned. In 1770 Sir John Lindsay arrived as Minister plenipotentiary and assumed the character of protector of the Nawab against the Company, and the Chepák Durbar became the scene of active intrigue. Walajah's story now becomes one of increasing debts and repeated assignments. In 1785, the Board of Control decided that his dues to Europeans contracted prior to 1777 should be discharged in full. Paul Benfield received about half a million sterling as his share. In 1787 Sir Archibald Campbell arranged that the creditors should have twelve lakhs of pagodas annually and

---

* *A Voyage from England to India*, Ives, 1773.

† *History of Hindostan*, Dow, 1770. The description was probably supplied by Mr. J. Macpherson (afterwards Sir John Macpherson, provisional Governor-General). See *Defence of Lord Pigot*, 1777.

the State nine. A modification was introduced by Lord Cornwallis in 1792 by which the creditors had to be satisfied with a moiety.

Walajah was twice called on by the King to perform the function of investiture with the insignia of the Order of the Bath, *viz.*, in the case of Sir John Lindsay in 1771, and in that of Sir Hector Munro in 1779. On each occasion the ceremony was held at Chepák with extraordinary splendour.

In 1795 the Nawab died at the age of 78. The *Madras Gazette* pronounced the following eulogium *:—

"His Highness the Nabob Walajah was the firm and sincere Friend and the faithful and zealous Ally of the English Nation, to which he was strongly attached by esteem and affection. He shared in all the fortunes of the English in this country, and always considered their interest and his own as one and the same; he was mild and affectionate towards his subjects; . . . polite and amiable in his manners; . . . and no man better understood the art of conciliating men's minds than His Highness."

He was buried at St. Thomé, but two years later his remains were conveyed to Trichinopoly. Clive said of him that his word was more trustworthy than that of any Muhammadan he had ever known.

BANQUETING HALL—ANTECHAMBER, EAST SIDE.

(2) Muhammad Ali Khan, **Nawab Walajah** of the Carnatic.

Painter unknown. Perhaps painted about 1757.
Full length figure, under life-size. Dimensions 47″ *by* 37″.
Acquired probably by presentation.

The portrait is a small full-length of the Nawab, who stands in a carpeted hall facing the spectator but fronting somewhat to the right. His left hand rests on the head of his walking stick; his right grasps his cummerbund. The Nawab has a full reddish-brown beard and

* *Madras Gazette*, 17th October 1795.

moustache. He wears a long white robe reaching to the ground, and an outer coat of violet silk. His breast is covered with strings of enormous pearls, and he has a pair of jewelled armlets on his right arm. The ends of his embroidered cummerbund hang down in front. He wears a small white turban, with jewelled aigrette.

Behind him is a column with high square pedestal, and on the left hang red curtains, the ample folds of which sweep across the floor. On the right two turbaned attendants are bowing to the earth, while a third stands at the side of the pillar. On the extreme right is a lofty archway through which the sky is visible.

For biographical notice, see (1) *supra*.

BANQUETING HALL—NORTH-EAST ANGLE.

(3) SIR CHARLES EDWARD **Trevelyan**, K.C.B. (1807–1886).

Painted in 1871 *by John Whitehead Walton.*

Full length, life size. Dimensions 85″ *by* 55″.

Acquired by subscription.

Sir Charles Trevelyan stands in an oratorical attitude with his right hand slightly raised: his left holding papers, rests on a table. His face, turned somewhat to the right, has strongly marked, homely features, with a firm mouth, and grey hair and whiskers. Sir Charles wears a black frock coat and waistcoat, dark trousers and black tie. Hanging over the edge of the table is a map of Madras showing the fortifications of Black Town and the western esplanade taken up for the People's Park. On the table are an inkstand and a couple of books, and on the ground below there are files of papers in covers inscribed, "The Settlement of the Madras Inam Lands, 1859." On the left there is an arm-chair in red velvet. The table-cloth, floor-cloth and back ground are dull red.

Son of the Archdeacon of Taunton, Charles Trevelyan entered the East India Company's Bengal Civil Service as Writer in 1826. After serving as Assistant Commissioner of Delhi, he became in 1831 Deputy Secretary in the Political Department, and three years later married Hannah Moore, sister of Lord Macaulay. Zealous in the cause of education, he influenced Government to decide in favour of the promulgation of European literature and science among the natives of India. Trevelyan returned to England in 1838, and two years afterwards became Assistant Secretary to the Treasury, a post he filled for nineteen years. He received a Knight Commandership of the Bath in 1848, and, on the resignation of Lord Harris in 1859, he was appointed Governor of Madras. During his brief tenure of office, he organised the police system and carried out the Inám Lands Settlement. He turned the first screw pile of the iron pier, and yielded the command of the Fort Garrison to the Commander-in-Chief, abolishing the appointment of Town Major which had been created in 1755. He demolished the fortifications of Black Town, and formed the People's Park on its western esplanade.

Disapproving of a plan of retrenchment and taxation introduced by Mr. James Wilson, the financial member of the Supreme Council, Sir Charles published his views and those of his Council. This action led to his censure and recall in 1860. That his opinions were considered sound is shown by his appointment, two years later, as Finance Minister. His tenure of that office was marked by the development of the resources of the country through public works. He returned to England in 1865, when he interested himself in a variety of social questions until his death in 1886.

BANQUETING HALL—EAST SIDE.

(4) GEORGE HARRIS, THIRD BARON **Harris** OF SERINGAPATAM AND MYSORE IN INDIA AND OF BELMONT IN KENT, G.C.S.I. (1810–1872).

Painted by Sir Francis Grant, P.R.A., about 1860.

Full length, life size. Dimensions 93″ *by* 58″.

Acquired by public subscription.

Lord Harris, wearing the uniform of a Colonial Governor, stands in an interior, and faces slightly towards the left. His right hand rests on his waist sash; his left is on his sword-hilt. He has a wide forehead and abundant brown hair. Cold blue eyes and a slight frown impart a severe expression to the features. A curving moustache does not conceal a small firm mouth. The narrow beard worn with an imperial gives the face a somewhat foreign air. He wears a collarless frock coat of dark blue, faced to the belt with silver lace outside a strip of scarlet. The cuffs are ornamented in a similar fashion. The coat has silver bullion epaulettes, and is worn open at the top, displaying a white linen collar and black tie. The overalls have a silver lace stripe. The sword belt is red, edged with gold, and a crimson and gold waist sash with tasselled ends is worn over it. The cocked hat with plume of red and white feathers rests on a purple covered table at the left of the picture. Behind is an opening through which is seen a walled enclosure with domed towers at the angles. On the right of the canvas there is a chair covered with red velvet, and above it a crimson curtain.

George Francis Robert Harris was the son of General Lord Harris, and grandson of the first Baron Harris of Seringapatam. Succeeding to the peerage in 1845, he was appointed Governor of Trinidad in the following year. There he married Sarah, daughter of George Cummins, Archdeacon of Trinidad. In 1854 he became Governor of Madras. He undertook a readjustment of land assessment,

Lord Harris, G.C.S.I.

From the painting by Sir Francis Grant, P.R.A.

arranged for a revenue survey of the Presidency, and inaugurated exhibitions for the encouragement of agriculture. The departments of Public Works and Education were organised, and the police administration reformed. During the Mutiny he sent strong reinforcements to Upper India, where the Madras Fusiliers greatly distinguished themselves. Under his rule, the Carnatic musnud was abolished, and the Nawab's troops and those of the Rajah of Tanjore were disbanded. Lord Harris returned to England in 1859, when the G.C.S.I. was conferred upon him. He subsequently became Chamberlain to the Princess of Wales, and Deputy Chairman of the London, Chatham and Dover Railway Company.

Somewhat reserved in manner, Lord Harris was popular in Madras, where his hospitality as well as his energy were appreciated. His name is preserved in the Harris Bridge and Harris School.

He was "an able and fearless ruler in time of need."

BANQUETING HALL—EAST SIDE.

(5) LIEUTENANT-GENERAL GEORGE HAY, EIGHTH MARQUESS OF **Tweeddale**, K.T., C.B. (AFTERWARDS FIELD MARSHAL AND G.C.B.) (1787–1876).

Painted by Francis Grant, R.A. (afterwards Sir Francis Grant, P.R.A.) in 1848.

Full length, life size. Dimensions 93" *by* 57".

Acquired by public subscription.

The Marquess, in the uniform of a Lieutenant-General, stands in an interior, his right hand on hip, his left on his sword-hilt. He almost faces the spectator, but his figure is turned slightly towards the left. He has the pleasant face and alert expression associated with the typical country gentleman, and resolution is displayed in the firm, close shut mouth. His head is bald at the top, and the hair at the

sides is iron-grey. He has dark whiskers, but his lip and chin are shaven.

He wears a double-breasted scarlet coatee with gold embroidered collar and cuffs, and gold bullion epaulettes. A gold embroidered sword belt is worn under the coatee, and a red and gold waist sash over it, the ends of the sash hanging at his left side. The overalls have a lace stripe. Across his left shoulder passes the dark green ribbon of the Thistle, and on his breast is the Star of that Order and the Badge of the Bath.

A table covered with tapestry cloth in red and blue, on which are books and papers, is on the right of the picture, and above hangs a crimson curtain. On the left, the pedestal and shaft of a column are seen.

The Marquess of Tweeddale entered the army in 1804. He served through the Peninsular campaign and was wounded at Busaco and again at Vittoria. In 1814 he saw further service in America and was wounded at Niagara. He received the C.B. in 1815, and became K.T. five years later. In 1842, when a Major-General, he was appointed Governor of Madras and Commander-in-Chief of the Coast Army which was then in need of discipline and reorganisation. His administration was marked by the removal of various petty yet oppressive taxes, and by the construction of new district roads. He opened the Esplanade Light-house, and took the unusual step of suspending three judges. He was promoted Lieutenant-General in 1846, and retired from Madras two years afterwards. He became K.C.B. in 1862, G.C.B. in 1867, and Field Marshal in 1875.

The Marquess was a man of conspicuous physique, and was celebrated in the army as a horseman and *sabreur*. He once drove the mail coach from London to Haddington without a relief. He died from an accident in 1876.

Lieut. General the Marquess of Tweeddale. K.T. C.B.
From the painting by Sir Francis Grant. P.R.A.

BANQUETING HALL—EAST SIDE.

(6) MAJOR-GENERAL SIR THOMAS **Munro**, *Bart.*, K.C.B.
(1761–1827).

Painted by Martin Archer Shee, R.A. (afterwards Sir Martin Shee, P.R.A.) in 1828.

Full length, life size. Dimensions 106″ *by* 70″.

Acquired by public subscription.

Sir Thomas Munro stands, a tall commanding figure in the uniform of a Major-General, fronting the spectator, but facing slightly to the left. With his right hand raised to the waist he grasps his sheathed sword below the hilt: the fingers of his left hand rest on a map lying on a side-table. He is depicted as a spare man with small head; thin, high-coloured, clean-shaven, rather weather-beaten face, firm mouth, and projecting chin. His thick grey hair, worn somewhat long, is brushed back from the forehead.

He wears a double breasted scarlet coatee, buttoned across, but open at the neck, displaying a black stock and the edge of a white collar. The collar and cuffs of the coatee are blue, and the blue lapels are turned back. The buttons in each row are in pairs, and the button holes embroidered across the breast. On the sleeves are four embroidered chevrons. A gold and crimson net sash is worn round the waist, the tassels hanging on the General's right side. He has no epaulettes, but carries an aiguillette on his right shoulder. He bears the Star of the Bath, and from his neck hang the badge of the Order and the Seringapatam silver gilt medal* displaying the British lion standing over the prostrate tiger of Mysore. Munro's long legs are

* The Seringapatam medal was struck in gold for the highest ranks, in silver gilt for field and staff officers, in silver for junior officers, in bronze for non-commissioned officers, and in pure tin for the rank and file. No ribbon was definitely prescribed. Wellesley wore orange; Harris, Munro and others red edged with blue.

encased in very close fitting white kerseymere pantaloons, and black Hessian boots with gold edging and tassel.

At the right of the picture is a table covered with green velvet, gold fringed. On it are maps rolled and spread, a book, and the General's cocked hat. Below the table are two volumes inscribed "Maps of India." At the left, resting on a document on the parquet floor, is a despatch-box bearing the royal monogram. There is a crimson curtain above, stretching diagonally across the picture. In the background, a landscape is visible through an arch in some structure invented by the painter.

Thomas Munro was the son of a merchant of Glasgow, and was educated in that city. Nominated to an infantry cadetship, he arrived in Madras in 1780. Joining the Madras European Regiment (afterwards the Madras Fusiliers, and now the 1st Dublin Fusiliers), he served in the operations under Sir Hector Munro and Sir Eyre Coote against Hyder Ali until the peace of 1783, and he was present at the battles of Porto Novo, Polilúr, Sholinghar and Arni. He was in the Intelligence Department during Lord Cornwallis' Mysore campaign, and was engaged in the sieges of Bangalore and Seringapatam. On the conclusion of the peace of 1792 with Tippu, Munro was employed with Captain Read in the civil administration of the ceded Báramahal, now part of the Salem district. In 1799 he rejoined the army, and served through the second Mysore campaign which terminated with the assault and capture of Seringapatam. At this time he formed a lasting friendship with Colonel Wellesley, by whom he was appointed to the administrative charge of Canara. Munro was opposed to Lord Mornington's policy of handing over the Mysore State to the family of the former Hindu ruler. He was next transferred to the districts ceded by the Nizam in commutation of his subsidy,—Bellary, Cuddapah and Kurnool,—where he spent seven years. There he worked out the system of land tenure which still prevails in the greater part of the

Major General Sir Thomas Munro, Bart. K.C.B.

From the painting by Sir Martin A. Shee, P.R.A.

Madras Presidency. Under this system, which had the full support of Lord William Bentinck, the peasant proprietors pay taxes direct to the State, instead of to zemindars as in Bengal.

Munro left India as Lieutenant-Colonel in 1807, and remained six years in England. In 1814, shortly after his marriage, he was sent to Madras on a commission to give effect to his views on the ryotwári plan, and the judicial and police systems. He was accompanied by his wife. When the second Mahratta war broke out, he commanded the reserve brigade, and subsequently proceeded again to England. Canning then said of him that "Europe had never produced a more accomplished statesman, nor India, so fertile in heroes, a more skilful soldier."

Having been created a K.C.B., Sir Thomas Munro was nominated Governor of Madras, where he arrived in 1820. During his seven years' rule he made frequent tours, was thoroughly accessible to the people, and embodied the results of his observations in minutes which are still consulted. By the natives he was venerated as the protector of their rights. He was ever ready to redress their grievances, but was firm to maintain order. His memory is still cherished by them. Sir Alexander Arbuthnot says that "Munro did more than any Governor had ever done to elevate the tone and raise the efficiency of the Civil service." He was created a baronet for the assistance he rendered to the Supreme Government during the first Burmese war of 1824–25.

When on the eve of retirement, Sir Thomas Munro was struck down by cholera near Gooty in 1827, during a farewell tour in his favourite Ceded districts. An outburst of lamentation followed. All classes mourned his death as a public calamity. His remains were conveyed in 1831, with great ceremony, to Fort St. George, and interred in St. Mary's Church. Large subscriptions were raised, and a fine equestrian statue by Chantrey was erected in 1839 on the Island, midway between Government House and the Fort, at a cost of £8,000. There is no evidence that Munro despised the use of a saddle, but Chantrey failed to supply one.

Munro was tall, spare, and very upright and soldierlike in his carriage. His eyes were penetrating, and there was an expression of decision on his face. He was the possessor of great muscular strength. He is said to have been partial to old clothes. Ordinarily opposed to red tape, he used it in his earlier days for tying his queue.

He was known as "The Father of the People."

BANQUETING HALL—EAST SIDE.

(7) SIR GEORGE HILARO **Barlow,** *Bart.*, G.C.B. (1762–1847).

Painted by George Watson, P.R.S.A., in 1826.

Full length, life size. Dimensions 93″ *by* 57″.

Presented by R. W. Barlow, Esq., M.C.S. (now Sir Richard Barlow, Bart.).

Sir George Barlow in court dress, and wearing the robes of the Bath, stands in a verandah, fronting the spectator, his face turned slightly to the left. His left hand is on his hip; the other holds a book upright on a table.

He has a rather youthful looking face, with delicate refined features. The forehead is bald, the hair grey or powdered. His dark eyes glancing far to the left impart a somewhat crafty air to the features. The face is shaven: the figure appears to be slender and wanting in robustness.

The baronet wears court dress, consisting of plum-coloured coat and knee-breeches, light figured satin waistcoat, white silk stockings, buckle shoes, white cravat and lace ruffles. He carries a sword with diamond-cut steel hilt. Across his breast is the broad red ribbon of the Grand Cross of the Bath, Civil division, with the star on his left. Over all is the crimson mantle, lined with white and sweeping the ground: it bears on it the representation of the star, and is fastened by the cordon ending in two large crimson and gold tassels. Round the

Sir George Barlow, Bart. G.C.B.

From the painting by George Watson, P.R.S.A.

neck hangs the collar of the Order with the badge depending from it. A second badge is worn on the broad ribbon.

To the left of the picture is a table with a tapestry cover in red and blue, and on it a book, papers rolled, and others tied with red tape. Some large books stand below on the ground. Behind is the parapet of a verandah, beyond which is seen Government House, Calcutta. There is a fluted column in the centre of the picture, and above and to the right hang dark curtains.

Son of William Barlow, Esq., of Bath, George Barlow was appointed to the Bengal Civil Service in 1778. In 1787 he became Sub-Secretary in the Revenue Department, when the scheme of permanent settlement "conceived by Cornwallis, elaborated by Shore, and executed by Barlow" was carried out. In 1796 Barlow became Chief Secretary, and in 1801 a member of Council. He made himself indispensable to Marquess Wellesley, and in 1803 he was created a baronet for his services. On the death of Marquess Cornwallis in 1805 during his brief second tour of service, Sir George Barlow temporarily succeeded him. He reversed Wellesley's policy of conquest and annexation, and followed that of Cornwallis in making peace and economy his chief objects. His appointment as Governor-General was confirmed by the Court of Directors, but the Home Government withheld assent, and despatched Lord Minto in 1807. Barlow received the Order of the Bath as some compensation for his supersession, and the appointment of Governor of Madras.

He arrived at Fort St. George in 1807, and assumed charge of his office from Lord William Bentinck. He abolished Munro's partially introduced ryotwári system, but it was ultimately reverted to and extended. Sir George Barlow had not been popular in Calcutta, and in Madras he quarrelled with the leading members of the Army and Civil service. It fell to his lot to carry out the Court's orders relative to the reduction of certain allowances to commanding officers. On receiving

protests, he dismissed the Commander-in-Chief, Lieutenant-General Hay Macdowall, and placed the Adjutant-General and his Deputy under arrest. The ultimate result was a mutiny of officers. At Seringapatam a collision occurred between the King's and Company's troops in which 150 men were killed. John Malcolm and Barry Close unsuccessfully attempted a reconciliation, and eventually Lord Minto had to come down to settle the matter. Barlow displayed courage and firmness, but he met the emergency without tact, and in 1812 he was recalled. He lived subsequently in retirement until his death in 1847.

He was an able man and a loyal servant; but his manner was unattractive and his behaviour to his subordinates despotic.

BANQUETING HALL—EAST SIDE.

(8) LIEUTENANT-GENERAL LORD WILLIAM HENRY CAVENDISH **Bentinck,** G.C.B., G.C.H. (1774–1839).

Painted by Henry William Pickersgill, R.A., about 1836.

Full length, life size. Dimensions 93″ *by* 58″.

Acquired by public subscription.

Lord William Bentinck in the uniform of a Lieutenant-General, stands fronting the spectator, with head turned somewhat to the right. His right hand has the extended fingers resting on a letter which lies on a table. His left hand is on his sword hilt.

He has a small well-shaped head thrown slightly back, a shaven face square in form, but with rounded cheeks having a healthy colour. The expression is open and pleasing, suggestive of the naval officer.

Lord William wears a double breasted scarlet coatee closely buttoned, with gold embroidered collar and cuffs, and bullion epaulettes. Round the waist is a crimson and gold net sash with the ends hanging at his left side. He has overalls with lace stripe, and wears box spurs.

Lieut. General Lord William Bentinck, G.C.B. G.C.H.

From the painting by Henry W. Pickersgill, R.A.

Over his right shoulder passes the broad ribbon of the Bath, with badge attached, and on his breast is the star of the Order.

At the left of the picture there is a square table with crimson velvet cloth, on which lie a document and the General's cocked hat. Behind is a pair of columns, with parapet walls below. To the right some palms are visible beyond the parapet. Above is the sky, and a crimson curtain inflated by the breeze.

Born in 1774, the second son of the third Duke of Portland, Lord William Bentinck entered the Guards, and served on the staff in the Netherlands. He was attached to the army in Italy from 1799 to 1801, and witnessed the principal battles of Napoleon's campaign. In 1803 he was appointed Governor of Madras at the age of twenty-nine. Lady William Bentinck, formerly Lady Mary Acheson, daughter of the Earl of Gosford, accompanied him to India. Madras had lately received a large accession of territory into which the Supreme Government wished to see Cornwallis' zemindari scheme introduced, as in Bengal. Bentinck however strongly supported Colonel Munro in advocating the ryotwári system. There was a spirit of faction at Madras, and dissensions arose between the Governor and Sir Henry Gwillim, one of the Judges of the Supreme Court. Bentinck declined correspondence unless he was addressed "in the language of polished intercourse rather than that of judicial rebuke." In 1806 the mutiny at Vellore occurred, the sepoys rising against the British garrison. It was due to the Commander-in-Chief's prohibition of caste-marks and beards and the prescription of an obnoxious headdress. Bentinck, who disapproved of Sir John Cradock's orders, yet counselled firmness in giving effect to them, was regarded by the Directors as responsible for the outbreak, and he was consequently recalled.

Lord William reverted to military employ and, being then a Major-General, he was in 1808 appointed to the staff of the army in the Peninsula. He commanded a brigade at Corunna and for a short time a

division of the army. Wellington formed no high opinion of Bentinck's strategy, and in 1811 sent him to Sicily as envoy and Commander-in-Chief. For the next three years Lord William practically governed the island.

In 1828 after a long period without employment, Bentinck was sent to India as Governor-General of Fort William in Bengal. Here he made his name. He reduced expenditure by throwing open to natives appointments which had hitherto been reserved for Europeans; improved the settlement system; and took the first step in providing western education for Indians. He is best remembered by his bold abolition of Suttee and by the suppression of Thuggee. Sir Charles Trevelyan said of him :—

> "To Lord William Bentinck belongs the great praise of having placed our dominion in India on its proper foundation in the recognition of the great principle that India is to be governed for the benefit of the Indians."

In 1834 the title of his appointment was changed to "Governor-General of India." He spent a considerable period at Ootacamund during his tour of office, and returned to England in 1835. It is said * that he followed in Calcutta the practice of Haroun-al-Raschid at Baghdad, by disguising himself, generally as a military pensioner, in view to detecting abuses and discovering unbiassed opinions regarding his government.

He gave his name to Bentinck's Buildings on the North Beach in Madras, and he became the first Governor-General of India.

---

* *Calcutta Review*, 1850.

MADRAS RECORD OFFICE
153

BANQUETING HALL—DAIS, EAST SIDE.

(9) LIEUTENANT-GENERAL CHARLES CORNWALLIS, EARL (AFTERWARDS MARQUESS) **Cornwallis,** K.G. (1738–1805).

Painted by Robert Home in 1792.

Full length, life size. Dimensions 93″ *by* 60″.

Acquired by public subscription.

The Earl in the undress uniform of a Lieutenant-General stands bareheaded at the entrance to his tent, his face and burly figure turned somewhat towards the right. His closed right hand rests on a number of papers on a table. The other hand is on his hip. His grey or powdered hair is tied in a queue. He has a smooth-shaven face, blue eyes which afford indication of the slight obliquity * caused by a hockey accident at Eton, good features, and a pleasing expression of countenance.

He wears undress uniform; a long, indifferently fitting, scarlet coat with narrow blue facings on which flat buttons are arranged in threes. Chevrons are embroidered in red on the sleeves. The coat, looped across the chest at one point, and provided with a single epaulette, is cut away to show a white flapped waistcoat. A frilled shirt, white cambric cravat and lace ruffles are worn. The costume is completed by white pantaloons and black gaiters. The Earl bears the star of the Garter on his breast. The "Lesser George" hangs from the dark blue ribbon of the Order which passes across his left shoulder.

Lord Cornwallis, standing on a *dhurry*, is seen from the interior of his tent, the canvas of which stretches across the left of the picture.

---

* The statue in Fort St. George also preserves the obliquity. Banks, the sculptor, being accused of violating a canon of art, remarked that if the squint had been convergent he would have suppressed it; but he considered that a divergent one suggested "a breadth of view" which was indicative of his Lordship's mental habit.

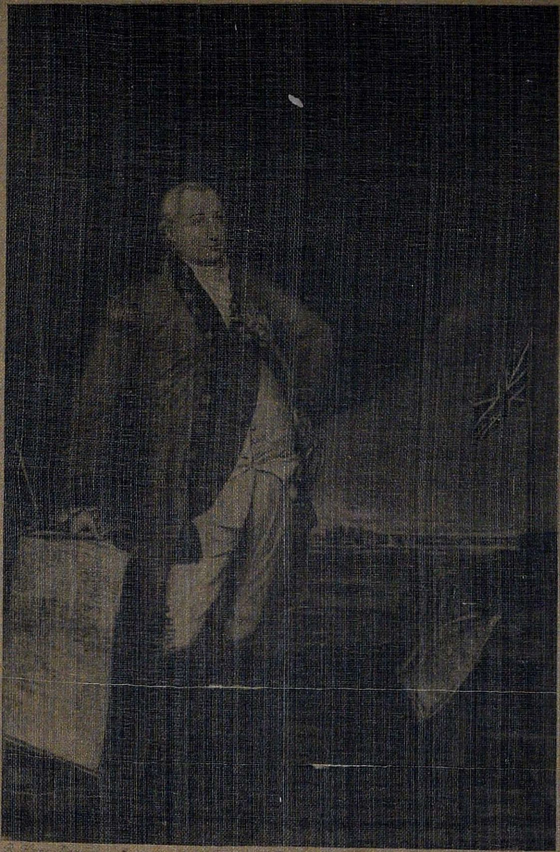
Within are visible a Mysore shield and sword. The Definitive treaty of the 18th March 1792, written in English and Persian, hangs over the edge of a camp table, and displays the Schedule of districts ceded to the Company and to the Nizam which is appended to its third article. The painted inscription is headed "Districts ceded to the Hon'ble English Company." The names and revenues of the taluks are enumerated and followed by "Districts ceded to the Nawab Assoph Jah * Bahauder." On the right is a stout chair carrying books, a cocked hat and a rolled map inscribed "Bay of Bengal." At the edge of the map is the painter's signature "R. Home, 1792." The background on the right shows the city of Seringapatam as seen from the north. In the middle distance two soldiers are questioning a native prisoner. The British ensign—the old Union flag formed by the combination of the crosses of St. George and St. Andrew—flies from a staff on the right of the picture.

There are somewhat similar pictures at Government House, Calcutta, and in the Oriental Club, the former by A. W. Devis, and the latter by Samuel Lane. In the Guildhall is a portrait by Copley, and the Marquess is known to have sat to Hoppner in 1802.†

Charles Cornwallis, only son of the fifth Baron and first Earl Cornwallis, entered the Guards as Lord Brome, saw service in the Seven Years' war, and was present at the battle of Minden. As Earl Cornwallis he was second in command throughout the American War of Independence. He was ultimately surrounded at Yorktown in 1781 and compelled to capitulate. The Government however retained unabated confidence in him, and he sailed for India in 1786 to assume the duties of Governor-General of Fort William in Bengal and Commander-in-Chief. He received the Order of the Garter in the following year. On arrival at Calcutta, he set himself to reform the relaxed

* Nizám Ali Khan, Asaf Jah-i-Sani (1761-1803).

† A woodcut of this portrait is given in Beveridge's *Comprehensive History of India*, Vol. II, p. 569.



Lieut. General Earl Cornwallis K.G.

habits of the public service, and decreed that substantial official salaries should be given and personal trade abolished. When war broke out with Tippu Sultan in 1790, Lord Cornwallis proceeded to Madras, and took over from General Medows the command of the invading army. Bangalore, and subsequently the hill forts of Nandidrúg and Savandrúg, fell by assault in 1791. In the following year the Earl advanced to Seringapatam, when an astonished army beheld the Governor-General leading a night attack in person on Tippu's fortified camp. The attack was made on the 5th February from French Rocks on the north side of the city, and was completely successful. Lord Cornwallis, who was slightly wounded, described the action in a letter * to Sir Charles Oakeley, afterwards Governor of Madras. Siege operations were begun, but Tippu sued for peace, surrendering two of his sons as hostages. A treaty was signed by which the Sultan agreed to pay three and-a-half crores, and to cede half his territory. The Company thus acquired the Báramahal (Salem), Malabar and Dindigul. Lord Cornwallis generously relinquished to the army his share of the prize money, amounting to £50,000. Madras fêted him, commissioned Thomas Banks to execute a marble statue of his Lordship, and Robert Home to paint his portrait. The picture was completed the same year, but the statue was not ready till 1800. The latter was erected on the Fort parade ground outside the Fort Square. On the demolition of the Square in 1825, it was transferred to its present position opposite the Government offices, a stone canopy was provided, and the Mysore guns captured at Seringapatam were removed from the Arsenal and placed before it. The statue represents Cornwallis in the robes of a peer over military uniform. On the pedestal is a relief of the reception of the hostage princes. The inscription runs :—

"This statue is erected by a general vote at the joint expence of the principal inhabitants of Madras, and of the Civil and Military servants of the East India

---

* See *Sel. Cal. Gaz.*, Vol. II, p. 59.

Company belonging to the Presidency of Fort St. George, as a grateful testimony of the high sense they entertain of the conduct and actions of the Most Noble the Marquis Cornwallis during the time he held the high office of Governor-General and Commander-in-Chief of all the forces in India."

On his return to Calcutta, Lord Cornwallis reformed both the judicial and revenue systems, and drew up the celebrated code of regulations of 1793, by which a system of permanent settlement was conferred on Bengal. He sailed for England in the same year, paying a brief visit to Madras and Pondicherry *en route*.

He was next appointed Master-General of the Ordnance, and subsequently Lord Lieutenant of Ireland. In 1805 he reluctantly accepted a second term of office as Governor-General and Commander-in-Chief in succession to the Marquess Wellesley. His health unhappily broke down, and he died at Ghazipur on the 5th October of the same year. A cenotaph was erected in Madras to his memory, at the fourth milestone on the Mount Road. This route directed the daily drive of Madras Society, and for many years the Cenotaph was the objective. The avenued oval road around it may yet be traced. The monument was ultimately removed to the front of the old High Court, now the Port Office, where it still stands.

Lord Cornwallis was a blameless man of perfect integrity and an abiding sense of public duty. He was a great administrator, and he purified the public service of India.

BANQUETING HALL—DAIS, SOUTH END.

(10) George III.—GEORGE WILLIAM FREDERICK, KING OF GREAT BRITAIN, FRANCE AND IRELAND, DEFENDER OF THE CHRISTIAN FAITH, DUKE OF BRUNSWICK AND LUNENBURG, ARCH TREASURER AND PRINCE ELECTOR OF THE HOLY ROMAN EMPIRE AND SOVEREIGN OF THE SEAS. (1738–1820.)

Painted by Allan Ramsay about 1761.

Full length, life size. *Dimensions* 95″ *by* 60″.

Acquired by purchase.

The youthful figure of the King stands fronting the spectator, with the head turned somewhat to the left. His right hand is on his hip; the outspread fingers of his left rest on the edge of a carved table. He has an oval face with handsome features, and a slim well-formed figure.

The costume consists of tunic and knee-breeches of cloth of gold, white silk stockings, and buckle shoes. The tunic is closely buttoned to the waist, and opens below. Over all is thrown an ample robe of ermine confined at the waist by a belt with slings. The voluminous folds of the robe trail on the ground, and those of the mantle sweep the surface of the table. A gold collar hangs round the King's neck.

At the right is a table with crimson cloth, on which rests the royal crown. The floor is carpeted. The background consists of crimson curtains, with the pedestal of a fluted column on the left. The picture is richly painted, but is dark with age.

George William Frederick, eldest son of Frederick Louis Prince of Wales, and grandson of King George II., was born at Norfolk House, St. James' Square. He lived in seclusion until he acceded to the throne in 1760. He then threw off a constitutional indolence and became an industrious monarch. He was much attracted by the beautiful Lady

Sarah Lennox, afterwards the mother of the Napiers, but his suit was unsuccessful, and a consort was sought for him abroad. In 1761 he married Charlotte Sophia, sister of the Duke of Mecklenburg Strelitz. The royal pair lived much in private, sometimes at Windsor, sometimes at Buckingham House, called "the Queen's house" as it was purchased for her use. The King was in fact accused of affecting the seclusion of an Asiatic prince.

He was hostile to Whig principles, and became a party ruler rather than a constitutional one. In 1770 he succeeded in setting up a system of personal rule through Lord North who commanded a large majority in parliament. For twelve years this plan of government was carried on. The American War broke out in 1775, and the reverses sustained by Burgoyne and Cornwallis greatly affected the King. George acted with great decision during the "no popery" riots, and on several other occasions displayed remarkable coolness and personal courage.

In 1788 he was attacked with illness, the result of exposure, when insomnia and cerebral symptoms manifested themselves. There was a recurrence of the symptoms in 1801 and again in 1804. His last speech in parliament was made in 1805 when he was nearly blind. Six years later he assented to a regency, and the remainder of his life was passed in mental and visual blindness. He passed away in 1820.

George III. was dignified in public and spoke impressively. He was a strong partisan and kept all patronage in his own hands. High-principled and moral, he was intolerant of opposition and implacable if offended. He loved a domestic life, and except during the earlier part of his reign, he was popular with the masses.

BANQUETING HALL—DAIS, SOUTH END.

(11) Victoria, R.I., OF THE UNITED KINGDOM OF GREAT BRITAIN AND IRELAND QUEEN, DEFENDER OF THE FAITH, EMPRESS OF INDIA, (1819–1901).

Painted by Sir George Hayter in 1861.

Full length seated figure, life size. Dimensions 115″ *by* 79″.

Presented by the Right Honourable the Secretary of State for India.

Her Majesty is seated on the throne in the House of Lords, fronting somewhat to the right, but with her head turned slightly towards the left. Her right hand, raised to the level of the shoulder, holds the sceptre; her left arm is supported on the throne, the hand hanging over.

She has a youthful face, with large eyes, slightly parted lips, and an expression which is at the same time animated and dignified. A plait of brown hair is looped below either ear.

The Queen wears the *Colobium Sindonis*, a dress of white or palest grey lawn, edged and flounced with transparent lace. Over this is the *Dalmatic* of cloth of gold, almost hidden by the *Pallium* or mantle fringed with bullion. The mantle is held across the breast by a gold clasp, and at the waist by a cord, but it does not conceal the figure. It is lined with rose satin instead of the usual ermine, and its folds hang over the arm-rests of the throne, which terminate in lions' heads. A gold fringed *Stole*, embroidered in colours, depends from the shoulders. On her head is the royal crown of ruby velvet and diamonds. In its front is a cross *patée* having for its central ornament the historic ruby which was worn by the Black Prince at Agincourt. Above the velvet cap is a cross *patée* in diamonds. Rings are worn, but no necklace nor bracelets. The Queen's feet, visible through the embroidery, rest on a foot-stool of yellow silk, which is supported by lions' claws.

The throne stands on a curved dais, covered in dark green. Above is a circular canopy with gilt cornice festooned with gold fringe and tassels. Crimson velvet curtains hang from the canopy, and make an alcove for the throne. On the hangings which form the back of the alcove the royal arms are embroidered. The picture is signed and dated by the artist.

Alexandrina Victoria was the only child of His Royal Highness Edward Duke of Kent, fourth son of King George III. The Duke died at Sidmouth when the future queen was only a few months old. The Duchess of Kent and the Princess then took up their residence at Kensington Palace where they lived a retired and simple life. From time to time they travelled in England, and at sixteen the Princess took her place at Court.

On the death of King William IV. in June 1837, the Archbishop of Canterbury and the Lord Chamberlain drove hurriedly to Kensington before dawn, caused the Princess to be awakened, and saluted her as Queen of England. She said, "I ask your prayers on my behalf." On the 21st June she was proclaimed at St. James' Palace, and a year later was crowned at Westminster Abbey.

The Queen habitually rose early, and was very quick and punctual in the despatch of business. She was an excellent dancer and an accomplished horsewoman. She sang charmingly, drew correctly, read widely, and spoke French and German fluently. In February 1840 she married His Royal Highness Prince Francis Albert Augustus Charles Emmanuel, Duke of Saxony and Prince of Saxe Coburg and Gotha, her first cousin. At the end of the year the Princess Royal was born, and in 1841 Prince Albert Edward, now King Edward VII. Other children followed. The Queen took much interest in the Exhibition of 1851 which was promoted by the Prince Consort, and which was the forerunner of so many subsequent displays. Followed the Crimean War and the Indian Mutiny, the latter resulting in the transfer of the

Government of India to the Crown. In the meantime the private residences of Osborne and Balmoral had been planned and laid out, and the royal couple were never so happy as when leading a simple domestic country life at one or other of them.

In 1861 came the Queen's great grief in the death of her loved consort. Seeking seclusion, and overwhelmed with sorrow, she yet omitted no portion of her public duty. Five years later she opened Parliament in State, but thereafter she lived again in retirement. In 1877 Her Majesty was proclaimed Empress of India at Delhi. Many family anxieties and domestic calamities fell on the Queen, notably the critical illness of the Prince of Wales in 1871, the death of Princess Alice of Hesse in 1878, and that of Prince Leopold in 1885.

The Queen continued to live quietly until the jubilee of her accession in 1887, when she took her place in the great procession to the Thanksgiving service at Westminster Abbey. Ten years later followed the second jubilee when the Queen attended the service held at St. Paul's. In 1900 the Duke of Edinburgh expired, and the Empress Frederick lay at death's door. In that year Her Majesty visited Ireland instead of taking her usual holiday at the Riviera. She deeply deplored the loss of life in the South African War and her last political act was to send a message of greeting to the new Australian Commonwealth. Her strength gradually diminished, and she passed away on the 22nd January 1901, at the age of 83.

Queen Victoria's reign will ever stand out as an era of scientific discovery, of material progress, of elevation of the condition of the masses, and of development of the unity of empire. "Always a constitutional monarch, the Queen was above party, above class, standing ever for the people. Her high sense of duty, her inexhaustible sympathy, her store of wisdom, and above all the purity and beauty of her life won the confidence of her people and gave her a wide discretion in the crises of Government. She was the idol of the empire, and she gained a respect and admiration which are without parallel in the record of illustrious lives."

BANQUETING HALL—DAIS, SOUTH END.

(12) Charlotte Sophia of Mecklenburg Strelitz, Queen Consort of King George III., (1744–1818).

Painted by Allan Ramsay about 1761.
Full length, life size. Dimensions 97″ *by* 64″.
Acquired by purchase.

The Queen, turned slightly to the right, is depicted standing, in coronation robes. Her right hand hangs at her side; her left arm is extended, the fingers touching a diamond crown which rests on a lavender coloured velvet cushion. The cushion is on a square table which is draped in ruby velvet. The Queen has an oval face with youthful features resolute in expression. She has abundant dark hair, piled high.

She wears a low bodice of lavender satin, embroidered with diamonds, having full sleeves of lace descending a little below the elbow. The skirt is of gold brocade. Over all is an ermine lined robe of gold brocade, the train of which is thrown across the crimson backed seat from which the Queen has just risen. Round the throat is a close fitting double collier of pearls.

Above the seat there is a tasselled canopy of crimson. Behind the table, on the right, the pedestal and part of the shaft of a fluted column are visible.

Charlotte Sophia, sister of the Duke of Mecklenburg Strelitz, was born in 1744. As a young girl, she was so distressed at the ravages of Prussian soldiers in neighbouring territory that she wrote to the King of Prussia begging him to restrain his troops. The letter found its way eventually to England, and it is said to have first suggested to the Court the possibility of the princess being a suitable consort for King George III. Arrangements were quickly completed: the princess landed in England in September 1861 and was immediately married. The coronation of the royal pair took place in the same month.

Walpole described the Queen thus:—

"She is not tall nor a beauty. Pale and very thin she looks sensible and genteel. Her hair is darkish and fine; her forehead low, her nose very well, except the nostrils spreading too wide . . . She talks a great deal and French tolerably."

It must be admitted that Ramsay's portrait does not suggest emaciation.

The records of the Queen's life are of a domestic character. Her Majesty was not consulted on political matters, and she took no interest in them. She possessed no conspicuous ability, but she acted up to her standard of duty. She had fifteen children. She said that from the time she saw the King until His Majesty's illness began she knew no sorrow. When the King, who was a devoted husband, became ill, the care of him and the disposition of the household were placed entirely in the Queen's hands. She died in 1818, two years before His Majesty.

BANQUETING HALL—DAIS, WEST SIDE.

(13) Richard Colley Wellesley, first Marquess **Wellesley,** K.P. (afterwards K.G.), (1760–1842).

Painted by Thomas Hickey in 1800.

Full length, seated, life size. Dimensions 85″ *by* 68″.

Acquired by public subscription.

The Marquess is represented seated in the south-east angle of the verandah of Government House in the Fort, his face and figure turned somewhat to the right. His right arm reposes on the arm of the chair, the hand hanging over; his left hand rests on his thigh. His handsome face, markedly recalling that of his younger brother Sir Arthur Wellesley, has an aquiline nose, small mouth and pointed chin. The penetrating blue eyes, looking out under dark eyebrows, are fixed on

the spectator. The grey or powdered hair is brushed back. The figure is small, slender, and faultily drawn.

His costume is the Windsor uniform of the period:—a blue coat having scarlet roll collar and cuffs, with gold embroidered button holes; a voluminous white cravat; white waistcoat and breeches which are painted as if they formed a combination garment; white silk stockings, and black shoes. His legs are extremely attenuated. The pale blue ribbon of St. Patrick crosses his right shoulder under the coat, and the star of the Order is worn on his left breast.

The spectator, who is supposed to be facing south, sees, behind the Marquess, the balustrade of the verandah at the head of a flight of steps. The parapet carries an impossible urn. Over it is seen the upper part of the north front of St. Mary's Church, with the steeple on the extreme right. More to the left is the flag staff on the south-east angle of the Fort Square, from which flies the British ensign (the old Union flag as in the Cornwallis portrait) above the standard of Tippu Sultan which was captured at Seringapatam.

On the left of the picture is a square wooden table bearing a large document, loosely rolled and endorsed, "Partition Treaty of Mysore. Concluded 22 June, 1799." A portion of the paper hangs over the table displaying a long inscription. Above is a crimson curtain, bellying out in the breeze. The following are the words of the inscription:—

"[And whereas it has pleased Almighty God] to prosper [the just cause of the said allies, the Honourable English Company Bahadoor and His Highness Nizam-ood-Dowlah Ausuph Jah Bahadoor] with a continual [course of victory and success, and] finally to crown [their arms by the reduction of] the capital of Mysore, [the fall of] Tippoo Sultan, [the utter] extinction of his power and [the] unconditional submission of his people; And whereas the said allies being disposed to exercise the rights of conquest with the same moderation [and forbearance] which they have observed from the commencement to the conclusion of the late successful war, have resolved to use the power which it has pleased [Almighty God to place in their hands for the purpose of obtaining reasonable compensation for

Marquess Wellesley, K.P.

the expenses of the War, and of establishing permanent security and general tranquility for themselves and their subjects, as well as for all the powers contiguous to their respective dominions.]" . . .

The best portrait of the Marquess is by Sir Thomas Lawrence. There are two by J. P. West in the National Portrait Gallery, one by Romney at Eton, and one by J. Hoppner in the possession of the Duke of Wellington. There are also two portraits at Government House, Calcutta, supposed to be by Home, and one at Ganeshkhind, Poona, by an unknown artist.

Richard Wellesley, the eldest of the five sons of the first Earl of Mornington, was educated first at Harrow and afterwards at Eton. The transfer was due to rustication for a boyish prank. On the death of his father in 1780, he succeeded to the earldom, and three years later he was created a Knight of St. Patrick at the foundation of the Order. In 1786 he became a Lord of the Treasury, and in 1793 a member of the Board of Control. He was next nominated Governor of Madras in succession to Lord Hobart, but, before he could start for India, he received in 1797 the appointment of Governor-General of Fort William in Bengal. Lord Mornington had married a French lady, Mlle. Roland, but his wife did not accompany him to India. The attitude of Tippu Sultan was at this time a threatening one, and the Governor-General's first care was to secure the neutrality of the Mahrattas, and to form an alliance with the Nizam. Realizing that war was inevitable with Mysore, Lord Mornington came to Madras, and early in 1799 instructed General Harris, the Commander-in-Chief and provisional Governor, to advance against Tippu. Colonel Arthur Wellesley, a brother of the Governor-General, accompanied the army, and commanded a wing at the battle of Malavelly. Seringapatam was taken by assault on the 4th May, and Tippu was slain. Under the Partition treaty, the East India Company absorbed the territories of Canara, Coimbatore, the Nilgiris and the Wynád, while the Nizam received the

districts of Bellary and Cuddapah, which were in the following year ceded to the British to maintain the Hyderabad subsidiary force. The Governor-General decided, against some opposition, that the remainder of the Mysore country should be maintained as a native State under a member of the original Hindu dynasty. The Earl declined the Directors' offer of £100,000 from the plunder of Seringapatam, and desired that the sum might be added to the prize money of the army. He however accepted the Marquisate which was conferred on him in 1799.

Lord Wellesley next dealt with the affairs of Tanjore and the Carnatic. He recognised Sarfoji as Rajah of Tanjore, but vested the actual administration in the Company. Nawab Umdát-ul-Umara of the Carnatic, who was heavily indebted to the Company, was considered to have been engaged in treasonable correspondence with Tippu. On his death in 1801, an arrangement similar to that enforced in Tanjore was proposed to his son and afterwards to his nephew Azím-ud-daula. It was accepted by the latter. The so-called treaties with the Rajah and the Nawab, by which their territories were virtually annexed, remained in force until 1855.

On the resignation of Sir Alured Clarke, the Commander-in-Chief, Lord Wellesley was nominated Captain-General and Commander-in-Chief of all the forces in the East Indies, an appointment which gratified his decided military instincts. A treaty with Oudh having been effected, the Governor-General embarked in 1802 on the second Mahratta War which terminated with Sir Arthur Wellesley's victories of Assaye and Argaum. Madras presented the Marquess in 1804 with an address of gratitude for his services, and resolved, since it already possessed his portrait, to erect a commemorative column of granite, the shaft of which was to be a monolith 50 feet in height. The resolution however seems never to have been given effect to. The Directors failed to approve the Governor-General's policy of conquest and annexation, and the Marquess was recalled in 1805. They however applauded his "ardent zeal to promote the well-being of India," voted him a sum

of £20,000, and eventually placed his statue, by Weekes, in the India House.

He held the office of Foreign Secretary from 1809 to 1812, and was Lord Lieutenant of Ireland from 1821 to 1828, and again in 1833 and 1834. During his first period of Irish rule, being then a widower, he married an American lady. He died in 1842 in his eighty-third year, leaving no issue. He was buried in Eton College Chapel.

To Wellesley belongs the credit of abandoning the idea of preserving a balance of power among the native princes, in favour of the development of that policy of intervention known as the subsidiary system, under which enormous territories were added to the British possessions in India.

He has been called "the great Proconsul."

BANQUETING HALL—WEST SIDE.

(14) LIEUTENANT-GENERAL SIR **Eyre Coote,** K.B. (1726–1783).

Painted by Thomas Hickey in 1822.

Full length, life size. Dimensions 94″ *by* 60″.

Acquired by purchase.

The General, turned slightly to the left, stands bare-headed in the open. His right arm is bent across his body with the hand on his sword hilt. With his left hand he supports the scabbard.

He has a thin, worn, anxious face, with narrow pointed chin, and rather low forehead; the face is clean shaven, and he has grey or powdered hair.

He wears a long collarless scarlet coat with wide blue facings bearing gold embroidered button-holes, two epaulettes, white waistcoat with flaps and flap pockets, white pantaloons and black riding-boots. The coat buttons are arranged in threes on each lapel and there are embroidered chevrons on the sleeve. A frilled shirt appears beneath a white cravat. Across his right shoulder he wears a gold

embroidered cross belt under which the broad ribbon of the Bath is visible. He wears the star of the Order on his left breast.

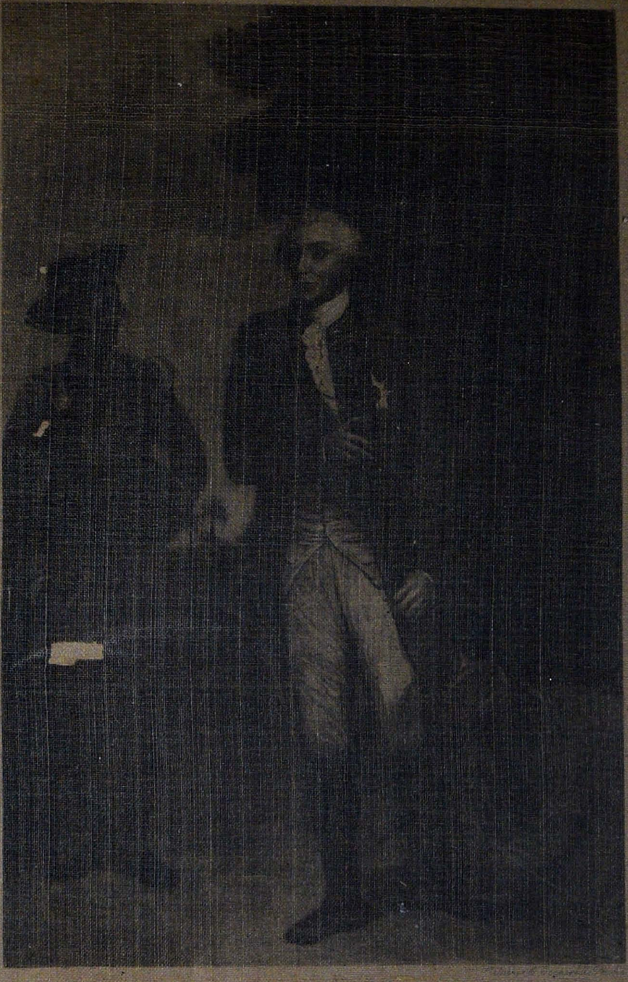
At Sir Eyre Coote's right and a little in rear is his native orderly, a non-commissioned officer of Light Infantry, holding the General's cocked hat and telescope. The orderly wears a scarlet cut-away coat with waist sash and cross belt. The collar, cuffs and shoulder wings are yellow or buff. He has bare legs and feet, and white cotton "half-drawers." His headdress is a dark flat turban, folded hat shape, drooping over his right ear.

On the right of the picture a native servant in white kneels to fix his master's spurs. In rear the General's charger and syce are dimly seen.

The background consists of a large spreading tree on the right, and the sky on the left. Between the General and his orderly some palms are visible in the distance.

The picture was painted with the aid of a dilapidated portrait by Home, the face being taken from a canvas by Zoffany. Home's picture, painted in 1795, was probably a copy of a portrait by Dance, at that time in the possession of General Martine at Lucknow. A half-length by Zoffany painted about 1773 is in the possession of Eyre Coote, Esq., at West Park. There are copies of this picture in the National Portrait Gallery and the East India United Service Club. In the India Office there is a full length by an unknown painter, and in the Oriental Club a three-quarter length which was presented by Mr. Snodgrass, formerly of the Madras Civil Service.

Son of an Irish clergyman, Eyre Coote entered the army at an early age. In 1754 he sailed for India, a Captain in the 39th, Adlercron's regiment (now the 1st Dorset), the first English corps to set foot in India. Two years afterwards he accompanied Clive from Fort St. George with the force sent against Surajah Dowlah to avenge the tragedy of the "Black Hole." He was present at the capture of Calcutta. Later, when the armies came face to face, a council of war



Lieut. General Sir Eyre Coote, K.B.

From the painting by Thomas Hickey.

was held. Clive was not in favour of immediate action, and the majority of officers sided with him. Coote however urged instant attack; Clive deferred to his opinion, and the battle of Plassey, in which Coote commanded a division, was fought and won. In 1759, Coote was gazetted Lieutenant-Colonel of the 84th, a regiment lately raised, which he joined at Madras. Stringer Lawrence being absent in England, Coote, as senior officer, commanded all the troops in the Presidency. He moved at once against the French, and in 1760 defeated Lally at the decisive battle of Wandewash which sealed the fate of French power in India. Coote then took Arcot and laid siege to Pondicherry, carrying that fortress by assault in 1761. Lally was taken prisoner, and the fortifications and public buildings were demolished.

Coote returned to England in 1762 at the close of the war, and purchased the estate of West Park, Hants, where his family still reside. In 1769, after Lawrence's retirement, Coote was appointed Commander-in-Chief in the East Indies, but owing to differences with Governor DuPré he threw up the command and returned to England in the following year. He was created K.B. in 1771, and promoted Major-General in 1775 and Lieutenant-General in 1777.

In 1778 Sir Eyre Coote again arrived at Madras as Commander-in-Chief in the East Indies. He reviewed the troops on the Island on the 1st January 1779, and then proceeded to Calcutta. His office had become one of substantial emolument. His salary was £16,000 per annum, and Hastings granted in addition a field allowance of £18,000. He was soon ordered to Madras to take the field against Hyder Ali who had devastated the Carnatic, annihilated Colonel Baillie's force, and threatened Madras. Shut in with 8,000 men at Cuddalore in 1871, Sir Eyre Coote completely defeated Hyder's army five times as great, on the sandhills of Porto Novo. The victory was followed up by the successful battles of Polilúr and Sholinghar, and Madras was saved.

Broken in health, Sir Eyre Coote sought relief by change to Bengal. He returned to Madras in 1783, but died in the Fort two

days after his arrival. His remains were conveyed to England and interred in the church of Rockburne, Hants. The East India Company erected a memorial in that church and a monument by Thomas Banks, R.A., in Westminster Abbey. Both bear the following inscription:—

"This monument is erected by the East India Company as a testimonial of the military talents of Lieutenant-General Sir Eyre Coote, K.B., Commander-in-Chief of the British forces in India; who by the success of his arms in the years 1760 and 1761 expelled the French from the coast of Coromandel. In 1781 and 1782 he again took the field in the Carnatic in opposition to the united strength of the French and Hyder Ali; and in several engagements defeated the numerous forces of the latter; but death interrupted his career of glory on April 28th, 1783, in the 58th year of his age."

The Company further honoured his memory with a statue in their General Court Room, while Madras subscribed for a full length portrait by Home which was hung in the Exchange. No native non-commissioned officer or sepoy ever entered the Hall of the Exchange without saluting the picture.

Coote possessed great bodily strength as well as mental vigour. He combined daring valour with patience and prudence. A rigid disciplinarian, he was kind and considerate to his men, and he was the idol of the native army. He married, but had no children. His estates passed to a nephew.

BANQUETING HALL—WEST SIDE.

(15) BEILBY LAWLEY, THIRD BARON **Wenlock,** G.C.S.I., G.C.I.E., K.C.B.

Painted by Archibald J. Stuart-Wortley about 1901.

Three-quarter length, life size. Dimensions $49\frac{1}{2}''$ *by* $37''$.

Presented by Lord Wenlock in 1902.

Lord Wenlock stands facing the spectator, his figure turned slightly towards the left. His left elbow rests on the square pedestal

of a marble column: his right hand is on a fold of his robe. He has a handsome thoughtful face with iron-grey hair brushed back. He wears a grey moustache, but is otherwise shaven.

His Lordship is represented in full dress diplomatic uniform, consisting of blue coat covered as to the front and sleeves with gold oak-leaf embroidery, and white knee-breeches. On his left breast he bears the Star of India, and below it that of the Indian Empire. Over all is the mantle of the former Order of pale blue satin, lined with white and fastened with a gold tasselled cordon. The mantle bears a representation of the star. Round his neck is the collar of the Order with badge depending. The ribbon is not worn.

On the right of the picture is a column with shaft of red porphyry, and base and pedestal of veined grey marble. A fold of crimson curtain bounds the view at the top. Behind on the left, are a spreading tree and suggestions of a landscape.

Born in 1849 and educated at Eton and Trinity College, Cambridge, the Honourable Beilby Lawley succeeded to the peerage in 1880, having previously married the Lady Constance Lascelles, C.I., daughter of the Earl Harewood. He entered Parliament in 1880 as member for Chester, and received the appointment of Governor of Madras in 1891, when he was created G.C.I.E.

During his term of office, which lasted till 1896, Lord Wenlock had charge of the Public Works portfolio. The construction of the Madras-Bezwáda section of the East Coast Railway was pushed forward, the Periyár dam was formally opened, and that "baffling and hoary enigma," the Madras Harbour, was finally completed. He took vigorous and sympathetic measures to relieve the famine of 1892, relaxed the stringency of the Forest laws, promoted education, and developed the Students' Hostel system.

Lord Wenlock proved himself upright, straight-forward and honest in all his actions. His manner was always courteous, and the part

which he and Lady Wenlock played in the social life of Madras made their popularity quite exceptional. On the termination of his period of office he received the G.C.S.I., and he was appointed K.C.B. in 1901. He is Lord of the Bedchamber to His Royal Highness the Prince of Wales and Honorary Colonel of the 2nd East Riding Volunteer Artillery.

BANQUETING HALL—WEST SIDE.

(16) Captain Sir Arthur Elibank **Havelock**, G.C.S.I., G.C.M.G., G.C.I.E.

Painted by Ravi Varma and C. Raja Raja Varma in 1902.
Full length, life size. Dimensions 93″ *by* 57″.
Acquired by private subscription in 1903.

Sir Arthur Havelock stands in what is by painter's license a verandah of Government House, at the top of a carpeted staircase. The face is nearly full, but the figure is turned somewhat to the right. His gloved right hand hangs unoccupied: his left, concealed by his robe, is on his hip. He has good features, grey eyes, an aquiline nose, and a well-cut mouth. His light brown hair is brushed flat across his forehead. Except that he wears a small imperial, his face is clean shaven. He is represented as he was in 1896, but his characteristic eye-glass is absent.

He wears full dress diplomatic uniform; a dark blue dress-coat, covered in front with gold oak-leaf embroidery, white knee-breeches and stockings, and black buckle-shoes. His sword is seen at his left side. On his breast is the star of St. Michael and St. George above that of the Indian Empire. Over the uniform is the dark blue mantle of the Indian Empire bearing a magnified representation of the star, and carrying satin rosettes on the shoulders. It is confined at the neck by the cordon, which is knotted in front, and which terminates

in a pair of blue and gold tassels. Over the mantle are the collars of both Orders, with badges pendent.

On the left of the picture is a gilt chair, upholstered in red velvet, with a star on the back, and above it is a crimson curtain. Towards the right there is a verandah column on a square pedestal, and adjoining it is an open parapet. Over the parapet a part of Government House park is seen, St. Mary's steeple and the Fort flagstaff appearing above the trees in the distance.

Son of Lieutenant-Colonel William Havelock, K.H., a Waterloo officer, and nephew of Sir Henry Havelock of Mutiny fame, Arthur Havelock, who was born in 1844, had associations with the Madras Presidency from his earliest years. His father, who came to India with the 4th Light Dragoons, and who was Military Secretary to Lord Elphinstone until 1841, was killed at Rámnagar in the Sikh war. Arthur Havelock resided with his family at Ootacamund where he attended the school of Mr. Frederick Nash. He obtained a direct commission in 1862, the examination papers being sent to India, and he was posted to the 32nd regiment, the Duke of Cornwall's Light Infantry. In 1873 while serving at Mauritius he became Private Secretary to the Government Administrator of that island. Resigning the Army as Captain, he joined the Colonial service, and was successively Civil Chief Commissioner of the Seychelles, Colonial Secretary at Fiji, President of Nevis, and Administrator of St. Lucia, spending from one to two years in each capacity. In 1879, he found himself back at Seychelles, and must have felt tempted to compare himself with Sisyphus. The analogy did not long hold good, for Captain Havelock received the C.M.G., and in 1881 he was raised to the position of Governor of the West African Settlements. In 1884 he was appointed Governor of Trinidad and created K.C.M.G. After spending four years as Governor of Natal, and five as Governor of Ceylon, Sir Arthur Havelock became Governor of

Madras in 1896 when he received the G.C.I.E. He had been created G.C.M.G. in the preceding year.

Sir Arthur thus came to Madras a professional Governor. He had climbed by his own efforts from the bottom to the top of the official ladder, and he possessed a wide experience of men and affairs. He attributed his success to the life-long observance of "the three P's—Promptitude, Precision and Punctuality." His administration was not marked by individuality, but he manifested practical sympathy with the ryot, mitigated the severity of the Forest rules, and supported lenient measures in regard to taxation. He opposed the view that Madras is "the milch cow of India," and displayed a fearless and persistent advocacy of local claims in regard to the Provincial Contract. His action in this matter entitles him to the grateful remembrance of the people of the Southern Presidency. The Viceroy referred to him as "a most vigilant and patriotic champion" of Madras interests.

Sir Arthur maintained the usual hospitalities and more than the usual pomp of Government House. He was urbane in manner and remarkably neat and alert in appearance. On leaving Madras in 1900 he received the G.C.S.I. and the appointment of Governor of Tasmania.

He married in 1871 Anne Grace, C.I., daughter of Sir William Norris, formerly Chief Justice of Ceylon.

BANQUETING HALL—WEST SIDE.

(17) RIGHT HONOURABLE SIR MOUNTSTUART ELPHINSTONE **Grant Duff,** G.C.S.I., C.I.E., M.A., F.R.S., D.L.

Painted by Hermann A. Block in 1890.
Three-quarter length seated figure, life size. Dimensions 43″ by 33″.
Presented by Sir M. E. Grant Duff.

The Right Honourable gentleman is seated on a straight-backed chair, over which a tiger skin is thrown. His figure and strongly-

marked face are turned somewhat towards the left. The deep set eyes, white hair and beard, and the lined and veined forehead on which the light falls, are skilfully painted. The attitude however is constrained, and there is about the face an air of anxious expectancy which is foreign to Sir Mountstuart Grant Duff. His left leg is crossed over his right, and the hands similarly crossed rest on the knee.

He wears half-state diplomatic uniform; a dark blue coat, buttoned, with oak-leaf embroidery on the sleeves, and blue overalls with gold lace stripe. Across his right shoulder passes the pale blue, white-edged ribbon of the Star of India, and on his left breast is the star of the Order. A crimson curtain forms the background.

The picture is signed in the left bottom corner "H. A. Block 1890."

Son of James Cunninghame Grant Duff, sometime Political Resident at Satára and author of a History of the Mahrattas, Mountstuart Elphinstone Grant Duff was born in 1829 and educated at Edinburgh and Balliol College, Oxford. He married in 1859 Anna Julia, C.I., daughter of Edward Webster, Esq. Mr. Grant Duff represented Elgin Burghs for nearly a quarter of a century, from 1857 to 1881. He held office as Under Secretary of State for India from 1868 to 1874 and for the Colonies in 1880 and 1881. He was Lord Rector of Aberdeen University from 1866 to 1872 and became a Privy Councillor in 1880.

In 1881 he was appointed Governor of Madras, and he held the office for the full period of five years. His health was not robust, yet he travelled much about the country. He made erudite speeches and wrote masterly minutes. Possessed of great intellectual endowments, and specially interested in botany, Mr. Grant Duff called many educational specialists to Madras. Biology and Botany, Geology and Mineralogy, Archæology and Epigraphy, and even Dentistry were all represented. His rule was contemporaneous with educational progress:

the College of Engineering was remodelled, the School of Arts reorganised, and that of Agriculture developed. Neither famine nor pestilence marked the period of Mr. Grant Duff's administration; but there was war with Upper Burma, and a large force was despatched from Madras. Minor irrigation received attention, and the tanks were transferred from the Public Works Department and placed under the control of Collectors.

The city of Madras is stamped with a permanent mark of Mr. Grant Duff's *régime* in the magnificent Marina, suggested by that of Palermo, which he planned and carried out with the aid of the Chief Engineer, Colonel (now Lieut.-General Sir Richard) Sankey. He received the C.I.E. in 1881 and the G.C.S.I. in 1886. Sir Mountstuart, who travelled home from Madras by Palestine and Italy, communicates the following anecdote:—

"When I was passing through Rome, Biancheri, the speaker of the Italian Parliament, said to me, 'What is the size of this country you have been governing?' 'It is,' I said, 'larger than Italy, including all the Italian islands.' 'Good Heavens,' he replied, 'what an empire is that in which such a country is only a province!'"

Since his retirement Sir Mountstuart Grant Duff has occupied himself with scientific and literary pursuits.

BANQUETING HALL—WEST SIDE.

(18) Robert Bourke, first Baron **Connemara**, P.C., G.C.I.E., (1827-1902).

Painted by George Smith in 1890.
Full length, life size. Dimensions 93″ by 57″.
Acquired by public subscription.

Lord Connemara, turned slightly towards the right, stands with his right hand resting on a pile of books on a table. The other hand

is concealed by his robes. His face is clean shaven: he has well-marked handsome features and brown hair inclining to grey.

He wears the robes of the highest class of the Order of the Indian Empire over diplomatic uniform. The robe is of dark blue satin lined with white silk, and large satin rosettes are borne on the shoulders. The collar of the Order hangs from his neck, the badge depending from it, and the star is on his left breast. The robe is fastened with a white silk cord, looped in front, and ending in two large tassels of blue and gold.

The background is tinted, and there is a small piece of red curtain visible on the left. The picture bears a faint signature on the right side about 30 inches from the bottom "George Smith, 1890."

Son of the fifth Earl of Mayo, and brother of the sixth who was assassinated at the Andamans during his Viceroyalty, the Hon'ble Robert Bourke was educated at Trinity College, Dublin, and represented King's Lynn in Parliament from 1868 to 1886. He was a keen parliamentarian and an authority on precedents. He held office as Under Secretary of State for Foreign affairs from 1874 to 1880, and he was created a Privy Councillor for his services. On his appointment in 1887 to be Governor of Madras, he announced his hope of attaining reputation as "a friend of the people of India." That hope was fulfilled. He travelled much, and invariably made careful inspection of the hospitals and jails. He visited cholera wards and made detailed enquiries regarding each case. When famine occurred in Ganjam he, no longer young or even middle-aged, left Ootacamund in the height of the hot weather, and made a protracted tour through the district where cholera and malaria were rife. He was created Baron Connemara in 1887 and received the G.C.I.E. in the same year.

In politics a Conservative, he encouraged the extension of Local self-government, and offered loans to Municipalities. He strongly urged the construction of the East Coast Railway, and he was mainly

responsible for the sanction of the undertaking. He inaugurated the public Library which bears his name.

Personally Lord Connemara was popular with all classes of society. He possessed a bright and cheery manner, and an unaffected kindliness of disposition which made him a general favourite. He had a surprising memory for faces and names, and a judgment and common sense which rendered his rule one of conspicuous benefit. He resigned office suddenly, after four years' tenure, and subsequently lived in retirement until his death in 1902, which occurred after a lingering illness. He married first the Lady Susan Ramsay, C.I., daughter of the Marquess Dalhousie, and second Gertrude, widow of Edward Coleman, Esq. He left no children.

BANQUETING HALL—WEST SIDE.

(19) RIGHT HONOURABLE WILLIAM PATRICK **Adam,** C.I.E. (1823–1881).

Painted by John Henry Lorimer, R.S.A., in 1883.
Three-quarter length, life size. Dimensions 49″ *by* 39″.
Presented by Lady Adam.

Standing with head turned considerably to the left, Mr. Adam has his right arm bent across the body and holds his cocked hat in his hand. His left hand rests on his sword hilt.

He has a spare face, strongly marked features, deep set eyes, grey hair and a heavy moustache with side whiskers. He is very erect, and has a military appearance and bearing. His forehead and one of the nervous hands are in high light.

Mr. Adam wears full dress diplomatic uniform, consisting of blue dress coat with front and cuffs covered with gold oakleaf embroidery. His cocked hat is bordered with white ostrich feathers.

The background is painted in neutral tints.

William Patrick Adam, elder son of Admiral Sir Charles Adam of Blair Adam, N.B., was born in 1823, educated at Rugby and Trinity College, Cambridge, and called to the Bar. From 1853 to 1858 he was Private Secretary to Lord Elphinstone, Governor of Bombay, and in the course of that period he married the daughter of General Sir William Wyllie, G.C.B. During the next twenty-one years he represented Clackmannan and Kinross in Parliament, became a Lord of the Treasury in 1865, and subsequently First Commissioner of Works, and a Privy Councillor. In the Conservative administration of 1874–80, he was Liberal "whip," and did valuable service to his party. On Mr. Gladstone's return to power in 1880, Mr. Adam accepted the Governorship of Madras. Within a few months of his arrival he was attacked by an old complaint to which he succumbed on the 24th May 1881 at Ootacamund.

Mr. Adam possessed solid administrative capacity and a universally popular manner. In recognition of his services his son, Charles Elphinstone Adam, was in 1882 created a baronet.

BANQUETING HALL—WEST SIDE.

(20) Richard Plantagenet Campbell Temple Nugent Brydges Chandos Grenville, third Duke of **Buckingham and Chandos,** P.C., G.C.S.I., C.I.E., D.C.L., (1823–1889).

Painted by Ravi Varma in 1880.

Full length, life size. Dimensions 93″ *by* 57″.

Acquired by subscription.

The Duke stands bareheaded in a tiled verandah, and looks to the left of the spectator. He holds a roll of papers in his left hand; his right is crossed behind him. He has keen dark eyes, a firm mouth with shaven upper lip, and a kindly expression of countenance. He

has brown hair, but the forehead and top of the head are bald. He wears a beard and bushy whiskers turning grey.

His costume is morning dress; black frock-coat closely buttoned, and dark trousers. Across his right shoulder passes the pale blue, white edged broad ribbon of the Star of India, with badge depending. On his left breast is the star of the Order, and above it the badge and ribbon of the C.I.E.

On the left of the picture is an arm chair with crimson velvet seat, over which the light blue mantle of the Order of the Star of India is thrown. The background consists of a pillar with square pedestal on the left, and a crimson curtain above. On the right are some trees, and in the distance Fort St. George is visible. The signal staff carries a flag which looks more like the tricolour than the British ensign. Above is a cloudy sky.

The picture is signed in the left bottom corner "Ravi Varma, 1880."

Richard Plantagenet Campbell, son of the second Duke of Buckingham and Chandos, was known as Earl Temple until 1839, and thereafter as Marquess of Chandos till 1861 when he succeeded to the dukedom. Educated at Eton and Christ Church, Oxford, he sat as Conservative member for Buckingham from 1846 to 1857, and was a junior Lord of the Treasury in 1852. From 1853 to 1861 he was Chairman of the London and North-Western Railway Company, when he displayed business qualities of a high order. In 1866 he became Lord President of the Council, and during the next two years was Secretary for the Colonies. In 1875 the Duke was appointed Governor of Madras. He grappled energetically with the terrible famine of 1876–77, and instituted a system of relief on a large scale. His rule in Madras, which terminated in 1880, is remembered chiefly by the commencement of the Buckingham Canal as a relief work, by the construction of Government House, Ootacamund, and by the revolt in the hill tract of Rampa.

In 1886 he was elected Chairman of Committees in the House of Lords, a capacity in which he was favourably known notwithstanding his rather brusque manner. He made great and successful efforts to pay off the debts left by the second duke, whose liabilities in 1847 were estimated at a million sterling.

He married first, Caroline, daughter of Robert Harvey, Esq., and second, Alice, daughter of Sir Graham Montgomery. He left no sons, and the dukedom became extinct at his death in 1889.

He was a business-like Governor, who revelled in detail. He never went out, even by moonlight, without a quilted and curtained pith helmet of substantial size.

BANQUETING HALL—WEST SIDE.

(21) Vere Henry Hobart, Lord **Hobart,** (1818–1875).

Painted by George Watts, R.A., in 1874.

Three-quarter length, life size. Dimensions 57″ *by* 45″.

Presented by Mary, Lady Hobart.

Lord Hobart's figure fronts the spectator, the face being turned slightly to the right. His right hand hangs disengaged; his left has the thumb hooked into the trouser pocket.

He has a thin delicate face with thoughtful expression, and a high, bald, dome-like forehead with brown hair at the sides. He wears moustache, whiskers and beard, the last cut square.

His costume is a black morning coat fastened by two buttons, a white waistcoat and light grey trousers.

Lord Hobart stands before a window or verandah opening, through which the spectator looks out on a sea-side resort with a sloping tidal boat-jetty on the left. On the right is the wall of the verandah.

Son of the Reverend the Honourable Augustus Edward Hobart, afterwards sixth Earl of Buckinghamshire, Vere Hobart was educated

at a private school and afterwards at Trinity College, Oxford. He graduated in 1840, and was appointed in the same year to a clerkship in the Board of Trade. Nine years later he received the courtesy title of Lord Hobart on his father's accession to the earldom. In 1854 he was for a short time Private Secretary to Sir George Grey, Secretary for the Colonies, and in 1872 he was appointed Governor of Madras. In this capacity, notwithstanding a shy manner and retiring habits, he secured the esteem alike of the natives and of the English residents. He was interested in educational matters, and he tried to improve the social status of the natives. He was an unaffected lover of nature and a fluent, lucid and forcible writer on political matters. He died of typhoid fever at Madras in 1875.

A marble bust of Lord Hobart, subscribed for by the public, was erected in the Fort church, and a full-length statue was presented by his widow Mary, Lady Hobart, to the Madras University.

Lord Hobart was a brother of Hobart Pasha, Admiral of the Turkish navy.

BANQUETING HALL—WEST SIDE.

(22) Francis Napier, Baron **Napier and Ettrick,**

P.C., K.T., LL.D., (1819–1898).

Painted by Lowes Dickinson in 1874.

Full-length, life size. Dimensions 93″ *by* 57″.

Acquired by public subscription.

Lord Napier in Peer's robes stands in a drawing room, and faces the spectator, on whom his blue eyes are fixed. His right hand rests on his hip; his left is on the back of a lounge upholstered in red, on which some books are lying. He has a square, powerful, yet thoughtful face, well-marked handsome features, an abundance of grey hair, and grey whiskers which nearly meet beneath the chin.

Lord Napier and Ettrick, K.T.

Over morning dress he wears the crimson robe and mantle of a peer, lined with white satin. Across the breast are two bands of white fur edged with gold lace, and above is the white fur collar. The ends of his long dark tie hang nearly to the waist.

The floor is covered with a dark green carpet. On the right is a rampant lion in ormolu, one of the supporters of a moulded coat of arms. A dark background allows a pointed window to be dimly seen.

The canvas is signed in the left bottom corner "Lowes Dickinson *fecit*, 1874." A copy of the picture by Fonseca, a local artist, hangs in the Senate House.

Descended from the "lord of logarithms," Francis Napier, ninth Baron Napier of Merchistoun, first Baron Napier of Ettrick, and a baronet, was the eldest son of the eighth Baron Napier of Merchistoun. Succeeding to the peerage at the age of fifteen, he was educated by private tutors, at school in Germany, and at Trinity College, Cambridge. He afterwards resided at Geneva, where he acquired that command of continental languages which afterwards proved so useful to him. He was appointed to the diplomatic service in 1840, and after serving in the junior ranks at Vienna, Constantinople and Naples, he became envoy to the United States, whence he was transferred to the Hague. From 1860 to 1864 he was ambassador at St. Petersburg, and for the next two years at Berlin. In these posts Lord Napier established a high reputation for ability, tact and sound judgment. Sir Mountstuart Grant Duff writes * that when the nomination of his Lordship to Madras was announced in Berlin, "Marshal Wrangel whose geography was on a par with his grammar which was notoriously defective said to him—'My dear friend, how big is the island?'"

In 1866 he was appointed Governor of Madras, an office he held for six years. He adopted a progressive policy under the guidance of

* The anecdote appears also in Sir M. E. Grant Duff's *Notes from a Diary*.

Mr. Arbuthnot (now Sir Alexander Arbuthnot), one of his Councillors, and he dealt thoroughly with all questions that came before him. He travelled about the country more than any of his predecessors since the time of Sir Thomas Munro. He took special interest in hospitals and sanitation, and in the irrigation works of the country. During his *régime* the Penner anicut was built, and the Rushikulya and Periyár projects were investigated. A man of culture and taste, Lord Napier was courteous to all and displayed a gracious demeanour towards natives of rank. On the assassination of Lord Mayo in 1872 he became provisional Viceroy of India for three months. Contrary to expectation, he was not confirmed in this high office.

On his return to England he was, for his Indian services, created a baron of the United Kingdom with the title of Ettrick. He interested himself in social questions, and was for some time a diligent member of the London School Board. Subsequently he resided in Scotland, and in 1883 presided over a Royal Commission on the condition of Scottish crofters. He died suddenly at Florence in 1898.

Lord Napier married in 1845 Anne Jane Charlotte, C.I., only daughter of Robert Lockwood, Esq., who survived him, and by whom he left three sons.

Lord Napier's diplomatic career was brilliant, and Lord Palmerston predicted that he would rise to the very highest positions. His government of Madras was successful, though some of his actions were open to criticism. He possessed a dignified bearing and he was a most eloquent speaker.

BANQUETING HALL—NORTH-WEST ANGLE.

(23) WILLIAM AMBROSE **Morehead,** (1805–1863).

Painted by Norman Macbeth in 1869.

Full length, life size. Dimensions 93″ *by* 57″.

Acquired by public subscription.

Mr. Morehead is depicted standing in a red-tiled verandah, and turned slightly to the left. He has mounted the steps and is about to enter the building. His right hand rests on the head of his Malacca cane: his left carries his silk hat.

He has a high broad forehead, bald at the top; silver grey hair, worn rather long at the back; and white whiskers meeting beneath the chin. The lip and chin are shaved. He has a pleasant, humourous, benevolent looking face, and a sensitive mouth.

He wears a black frock coat, closely buttoned, black cravat and dark grey trousers.

On the left is a verandah pillar with square pedestal. The background on the right consists of an English landscape, with clouds and sky.

Born in 1805, Mr. Morehead entered the Madras Civil Service at the age of twenty. In 1832 while Sub-Collector and Joint-Magistrate of Cuddapah, he restored order after a fanatical outbreak in which the Head Assistant Collector was murdered. Subsequently Judge of Chingleput, he was appointed in 1846 to the Court of Sudder Adawlut. In 1857 he was raised to the Council. He was provisional Governor on two occasions, first for two months after the recall of Sir Charles Trevelyan in 1860, and secondly during the period of six months which elapsed between the death of Sir Henry Ward in 1860 and the arrival of Colonel Sir William Denison in 1861. He agreed with Sir Charles Trevelyan as to the impolicy of Mr. Wilson's scheme of taxation, though he disapproved of Sir Charles' publication of his views. Mr. Morehead

received the thanks of Lord Canning for his services as provisional Governor, but declined an offer of a seat in the Supreme Council. He was interested in education, and he held the office of Vice-Chancellor of the University. He retired in 1862 and died in the following year.

He possessed sound sense and a keen perception of humour. He was popular among the native community, and was liked and appreciated by all classes.

BANQUETING HALL—ANTE-CHAMBER, WEST SIDE.

(24) PRINCE **Amir-ul-Umara,** (1750–1788).

Painter unknown. Probably painted about 1780.

Three-quarter length, life size. Dimensions 47″ *by* 37″.

Acquired probably by presentation.

The prince is depicted standing, and turned slightly towards the left. His right hand rests on a table; his left is on the front of his cummerbund. His eyes are fixed on the spectator. The face, rounder and darker than that of his father, Nawab Walajah, has closely cropped black beard and whiskers, and a small moustache.

He is dressed in a long white or cream robe, woven with gold thread, and bordered with pearls. A string of pearls studded at intervals with emeralds hangs on his breast, and a double string of pearls over either shoulder. Across his right shoulder passes a narrow embroidered cross-belt, clasped on the breast with three large emeralds. On his left arm there is an armlet and a wristlet, both of pearls with clasps of emeralds, and on his right arm a circlet of pearls only. The ends of his silk cummerbund hang down in front. The prince wears a small close-fitting cream turban, gold embroidered. The aigrette is of emeralds with pendent diamonds.

In the background is the pedestal of a pillar, with a crimson curtain above and on the right. On the left the sky shows bright behind the column.

Amir-ul-Umara, second son of Nawab Muhammad Ali, was born in 1750. Dr. Ives, who saw the Nawab at Fort St. David in 1755 says that "he was accompanied by two most beautiful boys, his sons." These were Umdát-ul-Umara and Amir-ul-Umara, aged seven and five years respectively. The younger, who was the Nawab's favourite, acquired in the course of years great influence over his father, an influence which was not always wisely exercised. Walajah was desirous that Amir-ul-Umara should succeed him. It is not likely that the wish would have been carried out even if the younger son had survived; but it is singular that on the termination of Umdát-ul-Umara's rule in 1801, the succession should have passed to the descendants of Amir.

Amir-ul-Umara died in 1788, seven years before his father.

Descriptive List of Paintings in Government House.

GOVERNMENT HOUSE, LOWER HALL—SOUTH SIDE.

(25) NAWAB **Shuja-ud-Daula,** NAWAB VIZIER OF OUDH, (1731–1775).

Painted perhaps by Tilly Kettle about 1773.
Full length, life size. Dimensions 90″ *by* 56″.
Acquired probably by presentation.

The Nawab stands facing the spectator in a carpeted verandah, into which he has just passed from the open. His right hand rests on the front of his waist belt; his left hangs unoccupied. His complexion is very fair, and he has good features with lofty mien and commanding, almost truculent expression. He has a firm, thin-lipped mouth, and double chin. His face is clean shaven but for black moustaches. The plural is used advisedly.

He wears a rich costume of cloth of gold and a round fur cap of Afghan pattern. He is attired for the cold weather and displays no less than four coats. The undermost one, descending to the knees, is of dark blue, spotted with gold. The upper coats are of lighter tint, and the sleeves of the outermost one show a scarlet edging to the cuff. His close fitting pyjamas are of kincob, and his shoes, the red toes of which are curved upwards, are fastened with ruby buckles.

To the right rear is a verandah pillar, the pedestal of which appears to be out of drawing. A portion of another pillar is visible on the extreme left, and the margin of a blind, striped blue and red, is seen above. The back-ground is a dim landscape, with trees on the right and a stormy sky. The picture is dark with age.

Born in 1731, Shuja-ud-daula succeeded to the Viceroyalty of Oudh at the age of twenty-two, on the death of his father Safdar Jang. He ruled the puppet emperor Shah Alam II. who appointed him his Vizier. He joined the Afghan invader Ahmad Shah Abdáli and the Rohilla Chief Nazíb-ud-daula in a Mahommadan confederacy against the Mahrattas under Holkar, Scindia and all the principal chiefs, and he was present at the battle of Pánipat near Delhi in 1761, when the Hindus were utterly routed.

In 1764 the Emperor and his Minister advanced against Bengal with 50,000 men. They were opposed by Major Hector Munro, who was completely victorious at the decisive battle of Buxár near Benares. The emperor came into the British camp to plead for restoration to his throne, while Shuja-ud-daula, hitherto the virtual master of the empire, fled to Delhi, where he claimed the assistance of the Mahrattas. His army was however dispersed at Kalpi by Colonel Carnac, and he then threw himself on the mercy of his conquerors. These actions, which gave the British possession of the central plain of Hindustan were second only in importance to those of the long struggle with the French in the Carnatic.

Clive's first act at the commencement of his second administration in 1765 was to restore Oudh to the Nawab, who thenceforward became the ally of the Company. In 1773 Warren Hastings concluded the treaty of Benares with Shuja-ud-daula, under which a British force was sent against the Rohillas who were defeated and dispersed in the following year by Colonel Champion. The Nawab died in 1775 at Fyzabad.

GOVERNMENT HOUSE, LOWER HALL—NORTH SIDE.

(26) INSTALLATION OF NAWAB **Ghulam Muhammad Ghaus** KHAN BY LORD ELPHINSTONE IN 1842.

Painted by Frederick Christian Lewis, jun., in 1842–43.

Portrait group. Dimensions 72″ *by* 90″.

Acquired by purchase in 1859.

The Installation takes place in the Durbar Hall of the Nawab's palace at Chepák. The Hall is of great size and height, and displays crenellated Saracenic arches carried on massive stone columns grouped in fours. The artist must have drawn largely on his imagination for his architectural details. The interior is crowded with figures. The Nawab, a pale, effeminate looking youth, is seated on a chair of state, above which is a crimson canopy supported by four slender poles. Lord Elphinstone, his Staff, and the chief officers of the Madras Government form a double irregular line extending from end to end of the picture. The Governor, the Members of Council, and the Prince Regent Azím Jah are on the left and somewhat behind the Nawab; the Judges and the majority of the British officers are on the right. The Nawab's principal officers surround the throne, and his retinue crowd the back of the canvas. Towards the right is a table to which *nuzzers* are being carried by attendants, and in rear are armed retainers.

Through an open archway on the right are seen the Beach, the Fort, and the ships in the roads dressed with flags. These are in bright light, but there are dark clouds above.

The Hall at the time of the Installation was probably in much the same condition as when Lord Valentia visited it in 1804. He says:—

"The room the Nawab [Azím-ud-daula] uses as a durbar is extremely handsome, of large dimensions, and divided by pillars. It was never finished, and was not even chunamed, but only whitewashed. The building was planned by a British officer, and was intended to be two stories high. As his Highness is

Photo-print, Survey Office, Madras.
1902.

Reg: No. 7029
Copies 125

1. His Excellency Major-General Sir ROBERT H. DICK, K.C.B., K.C.H.	Commander-in-Chief.
2. Hon'ble Mr. JOHN BIRD, M.C.S.	First Member of Council.
3. Hon'ble Mr. HENRY CHAMIER, M.C.S.	Second Member of Council.
4. UMDAT-UD-DAULA	Son of Prince Azím Jah.
5. Prince AZIM JAH Bahadur ..	Uncle of H.H. the Nawáb, and late Regent.
6. EDMUND SMITH, Esq., M.C.S. ..	Acting Government Agent at Chepák.
7. His Excellency the Right Hon'ble LORD ELPHINSTONE, G.C.H.	Governor of Fort St. George.
8. MUHAMMAD 'ALI Khan Bahadur.	Chief Secretary to H.H. the Nawáb.
9. SHARF-UL-MULK	Dewan.
10. His Highness Nawab GHULAM MUHAMMAD GHAUS KHAN.	Nawáb of the Carnatic.
11. FAKR-UD-DIN Khan Bahadur ..	Superintendent of Nuzzers.
12. MULTAMIS KHAN	Aide-de-Camp.
13. Hon'ble Sir EDWARD GAMBIER, KT.	Chief Justice.
14. MALCOLM LEWIN, Esq., M.C.S.	Acting Second Judge of the Court of Sadr Adawlut.
15. Hon'ble Sir JOHN D. NORTON, KT.	Puisne Judge.
16. JOHN DENT, Esq., M.C.S. ..	First Member, Board of Revenue.
17. MUHTASHIM-UD-DAULA ..	Commander-in-Chief, Nawáb's Army.
18. GEORGE D. DRURY, Esq., M.C.S.	Second Member, Board of Revenue.
19. SHAMS-UD-DAULA	Brother of Prince Azím Jah.
20. RASHID-UD-DAULA	Brother of Prince Azím Jah.
21. ALEXANDER MACLEAN, Esq., M.C.S.	Third Member, Board of Revenue.
22. ZAHIR-UD-DAULA	Son of Prince Azím Jah.
23. Ven'ble Archdeacon H. HARPER, A.M.	Archdeacon of Madras.
24. GHULAM 'ALI KHAN	Deputy Steward of the Household.
25. ASHRAF JANG	A Member of H.H. the Nawáb's family.
26. Lieut.-Colonel W. J. BUTTERWORTH, C.B., 2nd European Light Inf.	Deputy Quartermaster-General.
27. HAJI MURTAZA	Engineer to H.H. the Nawáb.
28. BHAGWANT ROY	Head Persian Munshi.
29. Brigadier HENRY WALPOLE ..	Commandant, Pallávaram.

30. Lieutenant-Colonel ROBERT ALEXANDER, 40th Native Infantry.	Adjutant-General of the Army.
31. WALTER ELLIOT, Esq., M.C.S.	Private Secretary to H.E. the Governor.
32. Lieutenant-Colonel ORLANDO FELIX, H.M. Unattached.	Deputy Quartermaster-General, H.M. Troops.
33. W. E. UNDERWOOD, Esq., M.C.S.	Collector of Sea Customs.
34. Lieutenant-Colonel SCUDAMORE W. STEEL, C.B., 13th Native Infantry.	Military Secretary to Government.
35. ROBERT CLERK, Esq., M.C.S.	Chief Secretary to Government.
36. VIRASWAMI GOLLER	Cash-keeper to H.H. the Nawáb.
37. Captain the Hon'ble F. J. R. VILLIERS, H.M. 23rd Fusiliers.	Military Secretary to H.E. the Governor.
38. NIGARISH KHAN Bahadur ..	Deputy Secretary and Companion to H.H. the Nawáb.
39. THIAGAROY LALA	Deputy Superintendent of Nuzzers.
40. KARIM-UD-DIN AHMAD Khan Bahadur.	Revenue Secretary to H.H. the Nawáb.
41. GHAUS YAR KHAN Bahadur ..	Companion to H.H. the Nawáb.
42. THOMAS MOORE LANE, Esq. ..	Physician to H.H. the Nawáb.
43. Lieut.-Colonel WESTROP WATKINS, 1st M. European Regt.	Officiating Commissary-General.
44. GEORGE ADAMS, Esq.	Physician-General of the Army.
45. Lieutenant-Colonel MALCOLM McNEILL, 7th Light Cavalry.	Member of the Military Board.
46. JOHN McLEOD, Esq.	Inspector-General of Hospitals.
47. ANDREW ROBERTSON, Esq., M.C.S.	Collector of Madras.
48. EDWARD ELLIOT, Esq. ..	Chief Magistrate and Superintendent of Police.
49. Captain DANIEL HEFFERNAN CONSIDINE, 21st Native Inf.	Assistant Quartermaster-General.
50. Colonel DUNCAN SIM, M. Eng.	Chief Engineer.
51. FREDERICK MORTIMER LEWIN, Esq., M.C.S.	Third Judge of the Court of Sadr Adawlut.
52. Major-General ROBERT B. FEARON, C.B., 40th Foot.	Deputy Adjutant-General, H.M. Troops.
53. Captain FREDERICK J. CLERK, 3rd Native Infantry.	Police Magistrate.
54. JOHN ORR, Esq., M.C.S. ..	Accountant-General.
55. Sir HENRY MONTGOMERY, *BART.*, M.C.S.	Additional Member, Board of Revenue.
56. Lieutenant-Colonel WILLIAM STRAHAN, 12th Native Infantry.	Quartermaster-General.
57. JOSIAS HUDLESTON, Esq., M.C.S.	Deputy Collector of Madras.
58. Captain G. B. ARBUTHNOT, 3rd Light Cavalry.	Commandant, H.E. the Governor's Body Guard.
59. Lieutenant ANTHONY R. THORNHILL, 5th Light Cavalry.	Adjutant, H.E. the Governor's Body Guard.
60. Captain AUGUSTUS OAKES, M. Art.	Assistant Adjutant-General of Artillery.
61. Major COURTLANDT TAYLOR, M. Art.	Principal Commissary of Ordnance.
62. Captain THOMAS CHALON, 33rd Native Infantry.	Judge Advocate-General of the Army.
63. Captain LACHLAN MACQUEEN, 3rd Light Cavalry.	Military Secretary to H.E. the Commander-in-Chief.
64. RAMSAY SLADEN, Esq. ..	Surgeon-General.
65. Lieutenant-Colonel F. L. DOVETON, 5th Light Cavalry.	Town Major.
66. Captain JOHN SHEPHERD, 2nd European Light Infantry.	(Afterwards) Acting Government Agent at Chepák.
67. Captain JOHN MAITLAND, M. Art.	Superintendent, Gun Carriage Factory.

freed from the cares of Government by the kindness of the India Company, and as he is becoming very rich, he may probably finish it, in which case it will be the handsomest durbar I have seen in India."

The artist found his canvas too narrow to allow of the arches being depicted. He accordingly added a strip about twelve inches deep at the top of the picture. The picture was engraved by F. C. Lewis, sen., and C. G. Lewis.

NOTE.—*The accompanying key-plate serves to identify the portraits. Biographical sketches are confined to a few persons who on account of their celebrity, or from the association of their descendants with Madras, seem specially to deserve notice. The names, after those of the Nawab and the Governor, are entered alphabetically.*

Nawab Ghulam Muhammad Ghaus, (1824–1855), was the son of Nawab Azam Jah. Being only a year old at the time of his father's death in 1825, a regent was appointed during his minority in the person of his uncle, Prince Azím Jah. In 1842 Ghulám Muhammad was installed as Nawab by Lord Elphinstone. During his rule of thirteen years, he displayed no individuality or force of character, and he died in 1855 without issue, the last Nawab of the Carnatic. A full length, life size portrait of the Nawab by A. Schoefft is in the possession of his widow, Her Highness the Nawab Khair-un-Nisa Begum, who still survives.

Lieutenant-General John Elphinstone, thirteenth Baron Elphinstone, P.C., G.C.B., G.C.H., (1807–1860), entered the Horse Guards in his twentieth year and served as a Lord-in-waiting to King William IV. from 1835 to 1837. During this period he was created G.C.H. and a Privy Councillor. He was appointed Governor of Madras in the year of Her Majesty's accession, and held the post until 1842. During his *régime* the Nilgiris were opened up, and his Lordship occasionally resided at Kaity. The Madras "University" was inaugurated at the College Hall in 1841. Lord Elphinstone gave his name to the handsome bridge which spans the Adyar River near its mouth. After leaving Madras he devoted himself to travel, and was one of the first

Englishmen to explore Cashmere. He was Governor of Bombay from 1853 to 1859, and rendered important assistance to the Supreme Government during the Mutiny, denuding his Presidency of European troops. For his services he was made G.C.B. in 1858, and was created a Peer of the United Kingdom in the following year. He died unmarried in 1860.

Prince Azim Jah, (1802–1874), brother of Nawab Azam Jah, held office as *Naib-i-Muktar* or Regent during the minority of Nawab Ghulám Muhammad Ghaus from 1825 to 1842. On the death of the Nawab in 1855 he pressed his claims to the succession and was represented by Counsel in England. His claims were not assented to, but he was in 1867 created Prince of Arcot by letters patent. He died in 1874.

Henry Chamier, M.C.S., joined the service as Writer in 1812. He was appointed to the Secretariat in 1827, and four years later became Chief Secretary. He took keen interest in the formation of the Madras Club, and he was in 1832 elected its first President. Mr. Chamier was appointed Member of Council in 1842. He died in England in 1867.

John Dent, M.C.S., (1795–1845), entered the service as Writer in 1812. After passing through the junior grades, he became Collector of Masulipatam and afterwards of South Arcot. He was raised to the Board of Revenue in 1838, and subsequently served as a provisional Member of Council. He died at Calcutta three years after the Installation, having put in thirty years of uninterrupted service. A monument to his memory was erected in St. George's Cathedral. Mr. Dent was President of the Madras Club in 1840 and 1843, and gave his name to "Dent's Gardens" in the Mount Road.

Major-General Sir Robert Henry Dick, K.C.B., K.C.H., (1785–1846), entered the 75th Regiment in 1800. After serving in Sicily

and in Egypt he became Major in the 42nd Highlanders (the Black Watch), in 1808, and in the following year went to the Peninsula. He was present at Busaco, Fuentes d'Onor, Badajos and Salamanca, and received the C.B. at the close of the war in 1814. In the following year Brevet Lieutenant-Colonel Dick commanded the 42nd at Quatre Bras, where although wounded he brought his regiment out of action. He was present at Waterloo and was promoted regimental Lieutenant-Colonel for valour. He was created K.C.H. in 1832 and K.C.B. six years later. In 1838, being then a Major-General, he was appointed to command the central division of the Madras Army, and in 1842 he acted as Commander-in-Chief. On the arrival of the Marquess Tweeddale, Sir Robert Dick was transferred to the Staff of the Bengal army, and in 1846 he commanded the 1st Infantry division in the Sikh war. He fell at the battle of Sobraon, while leading his troops to the assault of the enemy's position. A monument to his memory was erected in St. George's Cathedral. In the India Office collection there is an engraving of Sir Robert Dick by Haig from a painting by E. F. Green.

Edward Francis Elliot.—Eldest son of the Right Hon'ble Hugh Elliot, Edward Elliot entered the Royal Engineers, but retiring early from the army, came to India as Private Secretary to his father who was Governor of Madras from 1814 to 1820. He was next appointed a stipendiary Police Magistrate, and he subsequently became Chief Magistrate and Superintendent of Police as well as Chief Judge of the Petty Court. These appointments he held until his retirement in 1856. Personally popular and held in high estimation by all classes, he was bold and resolute in his conduct, and the Police under his administration attained a high standard of efficiency. He was the originator of more than one of the fine roads which adorn the city, and he gave his name to the avenue which connects the Cathedral Road with the Beach.

Walter Elliott, M.C.S., (afterwards **Sir Walter Elliott,** K.C.S.I., F.R.S.) joined the Madras Civil Service from Haileybury in 1821. After serving as Private Secretary to the Marquess of Tweeddale, he became Commissioner of the Northern Circars whence he was promoted to the Board of Revenue. He was elevated to the Council in 1855 and retired in 1860. Six years later he was created K.C.S.I. He was elected a Fellow of the Royal Society in recognition of his antiquarian researches.

Major-General Robert Bryce Fearon, C.B., was, as a Lieutenant-Colonel, in command of the troops on board the ill-fated *Kent* East-Indiaman, 1,350 tons, which took fire in the Bay of Biscay in February 1825, immediately after a heavy gale. Perfect discipline was observed, and eventually nearly all on board were saved by the *Cambria*. Mrs. Fearon and several daughters were on board the *Kent*, and it is recorded that the eldest of the sisters displayed remarkable fortitude. It is said that Sir Ralph Palmer, Chief Justice of Madras, reading an account of the wreck, resolved that the young lady should become Lady Palmer. This resolution he carried into effect.*

Sir Edward Gambier, *Kt.*, (1794–1879), a nephew of Admiral Lord Gambier, was educated at Eton and Cambridge, and was called to the Bar in 1822. In 1834 he was appointed Recorder of Prince of Wales' Island (Singapore), and was knighted in the same year by King William IV. He became a Puisne Judge of Madras in 1836 and Chief Justice in 1842. He discharged the duties of that high office with ability until his retirement in 1849. The Hindu community presented him with a massive silver centre-piece, and Lady Gambier received a presentation from the European ladies of Madras. Sir Edward Gambier gave his name to a residence at the Adyar.

---

* Confirmed by Sir Alexander Arbuthnot, K.C.S.I., who married another of General Fearon's daughters. She was, as a very young child, on the *Kent* at the time of the catastrophe.

Thomas Moore Lane, (1797–1844), was Surgeon and Oculist to the East India Company on the Madras Establishment, Physician to His Highness the Nawab, and subsequently Private Secretary to the Marquess of Tweeddale. He died two years after the Installation, and a monument to his memory was erected in St. George's Cathedral.

Brigadier Malcolm McNeill, (1800–1852), was a Madras Cavalry officer. In 1823 he was Adjutant of the 6th Light Cavalry at Arcot, and he served with that regiment for the next fifteen years. He became Major in 1837 and, three years later, was appointed to the command of the Body Guard. In 1843 he was a member of the Military Board, and in 1847 he was Brigadier in command at Vellore. He died at Rangoon in 1852 from the effects of sunstroke sustained while commanding a brigade of Madras troops at the capture of Pegu. There is a monument to his memory in the Fort church.

Sir John David Norton, *Kt.*, (1787–1843), entered the Royal Artillery, but soon relinquished the army for the law. He was Private Secretary to Sir Edward Sugden, who afterwards as Lord St. Leonards, became Lord Chancellor first of Ireland and then of England. Through his Lordship's influence, he was appointed a Puisne Judge of the Supreme Court of Madras in 1841, and he was knighted in the following year. Sir John Norton, who resided at the house now known as the Adyar Club, died during a sea voyage to Malacca which he undertook for the benefit of his health. He won universal respect and esteem during his brief tenure of office, and a monument was erected to his memory in St. George's Cathedral. He was the father of John Bruce Norton, Esq., sometime Advocate-General, and grandfather of the Hon'ble Mr. Eardley Norton, barrister, of Madras.

Brevet-Major Augustus Frederick Oakes, (1808–1852), was an officer of the Madras Horse Artillery. He served successively as Adjutant, Assistant Adjutant-General, and Director of the Artillery Depot

of Instruction. He died of sunstroke while commanding his battery at the siege of Rangoon in 1852. A monument to his memory was erected by his brother officers in the church at St. Thomas' Mount. His grandsons, Captain G. R. Oakes and Captain H. C. Oakes of the Indian Army, are both serving in the Madras Presidency.

John Orr, M.C.S., younger son of Patrick Orr, Esq., of Brigton, Kincardineshire, joined the service as Writer in 1815. In 1832 he became Collector of Salem, a district in which he is still remembered by the avenues of trees which he planted. Six years later he was transferred to Cuddapah, and he subsequently became Accountant-General of Madras. He died in Edinburgh about three years after the Installation. He was greatuncle of Sutherland Orr, Esq., solicitor, of Madras.

Colonel (afterwards **Lieutenant-General) Duncan Sim** entered the Company's service as a cadet in 1809. He became Ensign in the Madras Engineers in the following year, and passed through all ranks until he was promoted to Lieutenant-General in 1861. As Garrison Superintending Engineer in 1825 it became his duty to demolish that venerable relic of antiquity the Fort Square, and to extend the old Government House by wings till it was converted into the present Secretariat offices. He also transformed the old Admiralty into an office for the Accountant-General. He died in England in 1865. He was grandfather of the Hon'ble Mr. H. A. Sim, C.I.E., I.C.S., of the Madras Board of Revenue.

Lieutenant-Colonel S. W. Steel, C.B. (afterwards **Lieutenant-General Sir Scudamore Steel,** K.C.B.), (1789–1865), was appointed a cadet in the Company's service in 1805. In 1808–1809 he served in Berar under Colonel Doveton against the Pindaris, and in 1817–1818 in the Mahratta war. On promotion to Major in 1832 he became Secretary to the Government of Madras in the Military Department, an

office he held for thirteen years. During this period he planned and took part in the operations against Coorg in 1834. He received the C.B. in 1838, and was appointed Colonel of the Madras Fusiliers in 1847. He commanded the Madras division in the second Burmese war of 1852-1853, and received the K.C.B. for his services. He left India a Major-General in 1856 and died a Lieutenant-General nine years later.

Captain the Hon'ble Francis John Robert Villiers, (1819-1862), younger son of the fifth earl of Jersey, joined the 23rd Fusiliers, and came to India in 1841. In May 1842 he was appointed Aide-de-Camp and Military Secretary to the Governor, and he continued in that capacity until the end of Lord Elphinstone's tour of office in September. He subsequently served as Captain in the 11th Hussars, and became member of Parliament for Weymouth. He died in Spain in 1862.

GOVERNMENT HOUSE UPPER HALL, NORTH SIDE.

(27) NAWAB **Azim-ud-daula,** NAWAB OF THE CARNATIC, (1775-1819), WITH HIS ELDEST SON, AFTERWARDS NAWAB AZAM JAH.

Painted by Thomas Day in 1820 *after an unknown artist, perhaps George Chinnery.*

Full length, life size figures. Dimensions 93″ *by* 58″.

Acquired by purchase in 1859.

The Nawab's substantial figure fronts the spectator, his face turned slightly to the right. His complexion is dark, and the hair on his face is closely cropped. With his right hand he grasps the hilt of a very long straight sword in a red scabbard, the point of which rests on the ground. His left arm is bent, the hand holding the cross-belt. He wears a white or cream robe reaching to the feet and embroidered round the edges with pearls. The ends of his rich cummerbund hang

down in front. His turban is white with jewelled aigrette. Jewelled armlets and wristlets are worn.

His son, a bright intelligent looking boy about ten years of age, is fairer of feature. He stands towards the right of the picture, and faces somewhat to the left. With his right hand he holds his father's robe, while his left thumb is hooked into his own cummerbund. He wears a white robe and turban with aigrette. A large jewelled ornament hangs on his breast from a triple string of pearls.

The back-ground of the picture is a canopy of crimson curtains, beyond which white columns are visible.

The picture is a copy, made by Thomas Day in 1820, of an original which was presented by Nawab Azím-ud-daula to Lord Clive in 1803, and carried by his Lordship to England. The painter of the original may have been George Chinnery who settled in Madras in 1802 or early in 1803. Day's copy, which was made by order of the East India Company, was presented by the Directors to Nawab Azam Jah.

Son of Amir-ul-Umara and grandson of Nawab Walajah, Azím-ud-daula was born in 1775, and succeeded his uncle Umdát-ul-Umara. The latter's son refused the conditions imposed by the Marquess Wellesley and the second Lord Clive, under which the administration of the Carnatic was to pass to the Company. Azím-ud-daula, however, accepting the provisions prescribed, was placed on the musnud in 1801. Relieved of the business of government, the Nawab had nothing to do but spend the revenue guaranteed to him. He lived a quiet and contented life and died in 1819. Lord Valentia, who visited Madras in 1804, accompanied Lord William Bentinck to call on the Nawab. He thus describes his reception :—

"At the steps of the durbar we were met by the Nawab, who first embraced Lord William with several cordial hugs, and with very good pronunciation said, 'How happy am I to see you my dear Lord,' . . . . An eunuch brought in his second son, an infant in arms, whom he wished to show us; but the little animal, not the least sensible of the honour, squalled so violently that they were obliged

to take him away . . . . His Highness is very fat and dark, with a stupid countenance, and has not the least appearance of a prince in his manners. His son has an expression of haughtiness and fierceness in his countenance that gives no favourable augury of his future character."

GOVERNMENT HOUSE—UPPER HALL, SOUTH SIDE.

(28) NAWAB **Azam Jah,** NAWAB OF THE CARNATIC, (1792–1825).

Painted by Frederick Christian Lewis, jun., in 1842.

Full length, life size. Dimensions 95″ *by* 59″.

Acquired by purchase in 1859.

The Nawab, standing on a terrace at Chepák, and turned somewhat to the left, grasps with his right hand the hilt of a very long straight sword, the point of which is on the ground. His left hand rests on his profusely jewelled shoulder belt. His complexion is dark, and he wears a closely cut beard and a small moustache which does not conceal his mouth.

His costume is a white embroidered robe of finest muslin flecked with gold, edged with green, and bound by a silk waist scarf into which a dagger is thrust. The fringed ends of the scarf hang down in front. His white turban is looped with strings of pearls, and it bears a diamond aigrette.

Behind the Nawab is the end of a parapet wall, and a crimson curtain hangs above. On the left of the picture are a few small palms of a new and strange variety, and the background dimly shows Fort St. George and the roadstead.

The picture was painted seventeen years after the Nawab's death. What guide the artist had for his work is not known. The portrait seems a good one, but the accessories are indifferently painted.

Born in 1792, Azam Jah was installed on the musnud in 1820, six months after the death of his father, Nawab Azím-ud-daula. The

delay was due to the absence from the treaty of 1801 of any stipulation regarding the succession. There is little on record regarding Azam Jah during his brief rule except that he gave a great entertainment to celebrate his Installation, when the Governor and Lady Munro, and the whole of Madras society attended the palace. The Nawab died in 1825. His life might have been saved had he not refused to accept, until it was too late, the services of a European surgeon.

GOVERNMENT HOUSE—DRAWING ROOM, NORTH SIDE.

(29) SUSAN, **Marchioness of Tweeddale.**

Painted by Francis Grant, R.A. (afterwards Sir Francis Grant, P.R.A.) in 1848.

Full length seated figure, life size. Dimensions 93″ *by* 57″.

Acquired by public subscription.

The Marchioness, seated in a drawing room, directly faces the spectator. Her right hand is unoccupied; her left rests on an open book lying on a table.

She has a very pleasing oval face, delicate in feature, and refined in expression, a high forehead and a clear transparent complexion. Her brown-grey hair in ringlets is partially concealed by a cap of white lace containing flowers.

Lady Tweeddale wears an evening dress of pale blue satin, the bodice covered with lace and fastened with a bow of rose velvet. A crimson Cashmere shawl thrown over her right shoulder trails on the parquet floor in front, the other end falling on the table by her side. She has bracelets on both arms, and a bandeau across the brow.

The table on the right of the picture carries a sandal-wood casket, and a graceful vase of blue glass and metal containing a single white rose. Behind is a column with a crimson curtain on the left. The

back-ground to the right is a landscape of hills and trees, with clouds above.

The Lady Susan Montagu, third daughter of the fifth Duke of Manchester, married in 1816 the eighth Marquess of Tweeddale. She accompanied her husband to India on his appointment as Governor of Madras, but no details of her life in the East have been traced, as the newspapers of the period have not been preserved. It appears that her health was not robust, and she certainly spent a part of the year 1846 at Coonoor and Ootacamund with benefit. That she was appreciated in Madras is evident from the fact that her portrait was, with that of the Marquess, subscribed for by the public.

The Marchioness had thirteen children and died in 1870.

GOVERNMENT HOUSE—DRAWING ROOM, EAST SIDE.

(30) MAJOR-GENERAL ROBERT CLIVE, FIRST BARON Clive OF PLASSEY, K.B., (1725–1774).

Painted by Thomas Day in 1819 *after Nathaniel Dance, R.A.*

Three-quarter length, life size. Dimensions 47″ *by* 39″.

Probably presented by the first Earl of Powis about 1820.

Lord Clive stands bareheaded in the open, turned somewhat to the right. His right arm is bent, the clenched hand on the hip drawing back the coat. In his left hand he carries his cocked hat, behind which the steel hilt of his sword is visible.

His strongly marked face is painted in full tones with heavy shadows. He has a short upper lip and small chin, and his features have a somewhat sardonic expression. He is clean shaven but for small ear-whiskers, and his lip and chin show blue. His hair, over which a short grey close-fitting bob-wig is worn, is queued.

He wears the uniform of a Major-General; a collarless scarlet coat, lined white, with wide blue lapels buttoned back and showing

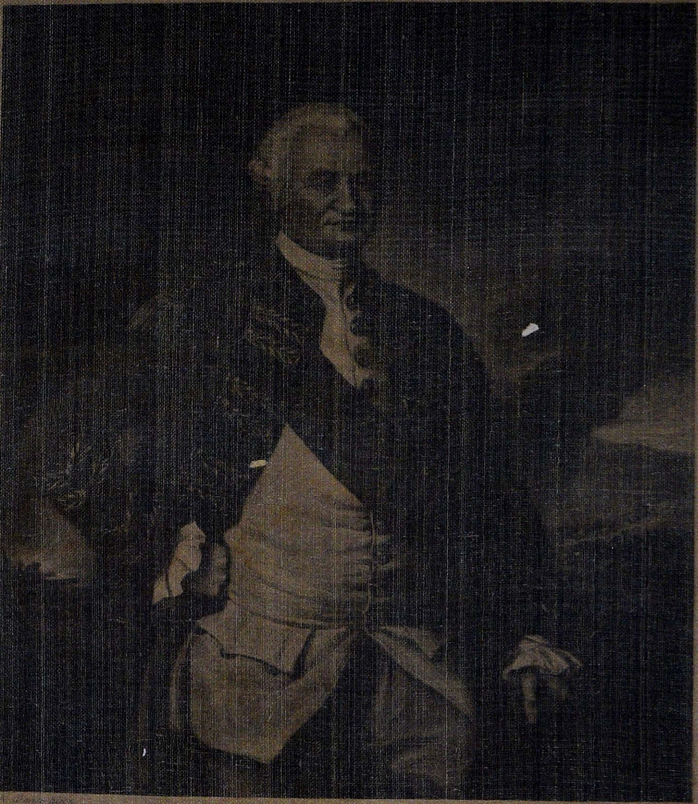
gold-embroidered button holes in pairs. On each sleeve are two pairs of gold-embroidered chevrons. The coat, which has a small epaulette on the right shoulder, is worn open, displaying a very long white waist-coat with flaps and flap-pockets. The costume is completed by a white cambric cravat, ruffles on the wrists, and white breeches. The broad red ribbon of the Bath crosses the waistcoat, and the star of the Order is just visible on the breast of the coat.

In the back-ground an engagement is depicted. Two field guns, served apparently by red-coats, are in action on the extreme left. The right of the picture displays a hilly landscape, with a cloud of black smoke rising above it, and groups of the enemy flying in disorder. A dead horse lies in the middle distance.

Robert Clive, eldest son of Richard Clive, Esq., of Styche near Market Drayton, was born in 1725, and is described as being when a boy "out of measure addicted to fighting." Appointed a writer in the East India Company's service in 1743, he arrived at Madras in the following year, and took up his quarters in Writers' Buildings on the sea-face of Fort St. George, south of the church. On the capitulation of Madras to Labourdonnais in 1746, Clive became a prisoner of war, but succeeded in escaping to Fort St. David. In 1747 the Government reported as follows to the Court of Directors:—

"Mr. Robert Clive, writer in our service, being of a martial disposition and having acted as a volunteer in our late engagements, we have granted him an Ensign's commission upon his application for the same."

In 1748 Clive distinguished himself at Boscawen's unsuccessful siege of Pondicherry. In the following year he resigned his commission and re-entered the Civil service, taking charge of the garrison stores at Fort St. David. After the peace of Aix-la-Chapelle he reverted to military duty, and served under Stringer Lawrence at Devikota where he led the forlorn hope. Nawab Muhammad Ali being besieged at Trichinopoly by Chanda Sahib and the French, Clive proposed to create



Lord Clive.

a diversion by seizing Arcot, then in the possession of the enemy. Marching from Madras in 1751 with 500 men and a few guns, he gained possession of the Carnatic capital. As he had foreseen, troops were hurried up from Trichinopoly to overwhelm him; but for fifty days, with a force reduced to 300, Clive withstood a besieging army computed to number 10,000. It is related that the sepoys gave up their rice rations to their English comrades, saying that they themselves could subsist on the water in which the grain was boiled. On the raising of the siege Clive sallied forth, and was victorious at Arni and Káveripák, the latter action being fought by moonlight.

Early in 1752 Stringer Lawrence returned from England and took the field. Ably assisted by Clive, he relieved Trichinopoly and compelled the surrender of Law and Chanda Sahib at Srirangam. In the following year Clive married Margaret, daughter of Edmund Maskelyne, Esq., at Fort St. George, and shortly afterwards sailed for England. On his return to India as a Lieutenant-Colonel in 1756, he was despatched from Bombay to command the troops in Admiral Watson's naval expedition against a horde of pirates ruled by the notorious Tulaji Angria, a chief who possessed territory south of Bombay. The pirate's stronghold of Gheriah or Viziadrúg, situated at the head of a fine harbour, was bombarded and destroyed. The expedition then proceeded to the Coromandel Coast where Clive took up the appointment of Lieutenant-Governor of Fort St. David on the very day of the Black-Hole massacre. On the receipt of the news of this frightful atrocity, a force under Clive was at once sent to Bengal with Watson's fleet against Surajah Dowlah. Calcutta was recaptured, Hugli stormed by Eyre Coote, and Clive assumed the duties of Governor of Fort William on the 2nd January 1757. The Nawab endeavoured to gain the support of the French. Clive, with an insufficient force to attack, met craft with craft, and through the agency of one Omichand (Aminchand) arranged with Meer Jaffier (Mir Jaffar) the Nawab's Commander-in-Chief, to depose Surajah Dowlah and to place Meer Jaffier on the throne.

Omichand threatened to divulge the conspiracy unless a substantial *solatium* was guaranteed him, but he was deceived with a false document. The British, numbering about 3,000, then advanced and met the Nawab with 70,000 at Plassey. Surajah Dowlah was signally defeated, and Meer Jaffier was appointed Nawab. Vast treasures were poured into the Company's coffers: Clive received a quarter of a million sterling, and subsequently a jaghire worth £30,000 per annum.

Clive sailed for England in 1760, and received an enthusiastic reception on arrival. A statue of him was placed in the India House, and Pitt described him as "a heaven-born general." In 1762 he was created Baron Clive of Plassey, and two years later received the K.B.

His second administration of Bengal extended from 1765 to 1767. It was marked by the restoration of Shuja-ud-daula to the throne of Oudh, and by the Emperor's grant to the Company of the Diwanni or virtual sovereignty of Bengal, Behar, and Orissa. Clive next dealt in resolute and characteristic fashion with a mutiny of officers which was due to the abolition of the allowance of double batta. He sent to Madras for every available man and overawed the recalcitrant officers. He forbade civilians to accept presents or to engage in private trade, and he provided for an increase in their salaries. Such was the record of those two years. "He had won from a needy Mughal emperor the charter which placed a merchant company on the throne of Bengal. By restoring his forfeit kingdom to the ruler of Oudh, he had turned a dangerous foe into an obedient ally. His strong will and dauntless courage had quelled a widespread mutiny among his English officers, and overborne all resistance within his own Council." *

Clive bid farewell to India in 1767. A legacy of £70,000 left him by Meer Jaffier, he utilised to establish Lord Clive's Fund for the families of Indian officers. Received in England at first with honour, he was soon wildly attacked by enemies whom his reforms had created. His conduct

---

* *Warren Hastings*, Trotter.

was discussed in Parliament, but it was decided that he had rendered "great and meritorious services to the State." Partly through these attacks and partly on account of a painful malady, he resorted to the use of opium, which was the ultimate if not the proximate cause of his death in 1774 at the age of 49. He was buried in the little church of Moreton Say near Market Drayton, but the actual position of the tomb is unknown. There is a brass in the church with the simple inscription "Sacred to the memory of Robert, Lord Clive, K.B. Born 29th September 1725. Died 22nd November 1774. *Primus in Indis.*"

Physically not robust, Clive possessed extraordinary courage, firmness and energy. Macaulay says of him that he "committed great faults," but that "our island has scarcely ever produced a man more truly great either in arms or council."

GOVERNMENT HOUSE—DRAWING ROOM, EAST SIDE.

(31) MAJOR-GENERAL THE HONOURABLE SIR ARTHUR **Wellesley,** K.B., (AFTERWARDS FIELD MARSHAL THE DUKE OF WELLINGTON, K.G., G.C.B.), (1769–1852).

Painted by John Hoppner, R.A., in 1807.

Full length, life size. Dimensions 97″ *by* 79″.

Acquired by public subscription in 1808.

The General stands bareheaded in the open, fronting the spectator, his face turned somewhat to the left and his eyes glancing still further in that direction. His right hand holds his plumed cocked hat.

His smooth youthful face is of pleasing contour and healthy colour, the mouth and chin well and firmly cut. He has good eyes and eyebrows, and abundant brown hair inclining to grey. His face wears a singularly calm and confident expression notwithstanding that his grey charger, which is of conventional pattern and which possesses an

off fore-leg of amazing length, plunges wildly close behind him. A turbaned syce, whose features bear no trace of the Oriental, clings to the bridle.

Sir Arthur Wellesley wears the uniform of a Major-General; a double breasted scarlet coatee, epauletted and closely buttoned, with blue collar and cuffs. The collar is slightly open, displaying a black stock with white cravat above. There are four gold embroidered chevrons on the sleeves, arranged in pairs. Across his right shoulder passes the broad ribbon of the Bath, and the star of the Order is on his left breast. He wears white pantaloons and black hessians, and has a crimson waist sash which partly conceals a narrow red leather sword-belt, with slings of the same colour. He appears to have deferred to Madras customs by wearing a *lungooty*.

The back-ground shows hilly country, with a mosque, walled enclosures and small tank on the right. Towards the left an oriental city is seen between the hills.

A strip of canvas, about nine inches wide, down the left side of the picture, was added by the artist. The picture hangs in a bad light.

This is one of the few youthful portraits of Wellesley extant. There is an earlier one, also by Hoppner, representing him as a Lieutenant-Colonel; and one by Home in Government House, Calcutta.

Fourth of the five sons of the first Earl of Mornington, the Honourable Arthur Wellesley was born in the same year as his future antagonist Napoleon. He was gazetted Ensign in 1787 at the age of eighteen, and six years later was posted to the 33rd Foot in the rank of Major. Within another year he had become Lieutenant-Colonel and had seen fighting in the Netherlands. In 1796 his regiment proceeded to India, and in 1798 Wellesley spent some time in the Madras Presidency studying Mysore affairs and examining the country. He is said to have occupied a house in the Fort opposite the St. Thomé gate. On the arrival of his brother Lord Mornington as Governor-General, he became

Major-General the Honble Sir Arthur Wellesley K.B.

From the painting by John Hoppner R.A.

his unofficial adviser in regard to Tippu Sultan. In the invasion of Mysore in 1799 Lieutenant-Colonel Wellesley commanded the Nizam's auxiliary force. He took a leading part in the action at Malavelly, and was in command of the reserve at the storming of Seringapatam. After the withdrawal of the army, he governed the Mysore province for a period of three years. In 1803, having been promoted Major-General, he assumed command of the Southern division in the Mahratta war. The campaign terminated in 1804 with the decisive battles of Assaye and Argaum which resulted in treaties of peace with Scindia and the Rajah of Berar. Wellesley declined the chief command of the Bombay Army, saying there was no situation in the country which would induce him to stay; and he resigned his appointments in February 1805 after eight years' service in India. At Madras he was invested with the Order of the Bath, and was fêted at the Pantheon and elsewhere by the Civil and Military officers of the Presidency.

Returning to England in the succeeding month, he entered Parliament in 1806, and became Chief Secretary for Ireland. He took part in the expedition against Copenhagen in the following year, and proceeded to the Peninsula in 1808 with a force of about 9,000 men. Eventually he obtained the supreme command of the army, and there ensued an unexampled succession of victories, extending over six years, and terminated by the abdication of Napoleon in 1814. For the victories of Oporto and Talavera, Sir Arthur Wellesley was raised to the peerage in 1809 as Viscount Wellesley; after Salamanca he was created Earl, and at the conclusion of the war, Duke of Wellington. He became Field Marshal in 1813, and received the Garter and a grant of £400,000 in the succeeding year. He had been made G.C.B. in 1808. The Waterloo campaign which followed Napoleon's escape from Elba crowned Wellington's career. True, he spent thirty-seven years subsequently in strenuous administrative and political work, holding such offices as Master-General of the Ordnance, Commander-in-Chief, Prime Minister, Foreign Secretary, and Lord Warden of the Cinque

Ports; but his great fame as the saviour not only of England but of Europe must ever rest on those years of fighting which intervened between Assaye and Waterloo. The events of those years cannot be better described than in Tennyson's words:—

And underneath another sun,
Warring on a later day,
Round affrighted Lisbon drew
The treble works, the vast designs
Of his laboured rampart lines,
Where he greatly stood at bay,
Whence he issued fourth anew,
And ever great and greater grew,
Beating from the wasted vines
Back to France her banded swarms,
Till o'er the hills her eagles flew
Beyond the Pyrenean pines,
Followed up in valley and glen
With blare of bugle, clamour of men,
Roll of cannon and clash of arms,
And England pouring on her foes.
Such a war had such a close.
Again their ravening eagle rose
In anger, wheel'd on Europe shadowing wings,
And barking for the thrones of kings;
Till one that sought but Duty's iron crown
On that loud Sabbath shook the spoiler down;
A day of onsets of despair!
Dashed on every rocky square,
Their surging charges foam'd themselves away;
Last, the Prussian trumpet blew;
Thro' the long-tormented air
Heaven flash'd a sudden jubilant ray,
And down we swept and charg'd and overthrew.
So great a soldier taught us there,
What long-enduring hearts could do
In that world-earthquake, Waterloo!

The great Duke passed away in 1852, and was buried with unexampled magnificence in St. Paul's Cathedral.

He married the Hon'ble Catherine Pakenham after a betrothal of some thirteen years. Miss Pakenham was attacked by small-pox during Sir Arthur Wellesley's absence in India, and she wrote to release him from his engagement. He refused to accept freedom, and the marriage took place in 1806. There were two sons, but the union did not prove a congenial one.

Wellington was 5 feet 9 inches in height, spare and muscular. He had aquiline features and penetrating grey eyes. His activity and endurance both physical and mental were extraordinary, and won him the *soubriquet* of the "Iron Duke."

GOVERNMENT HOUSE—DRAWING ROOM, EAST SIDE.

(32) MAJOR ROBERT HOBART, LORD **Hobart,** P.C., (AFTERWARDS FOURTH EARL OF BUCKINGHAMSHIRE), (1760–1816).

Painted by H. Duke in 1875 *after Sir Thomas Lawrence.*

Three-quarter length, life size. Dimensions 47″ *by* 39″.

Presented by Major Bertie Hobart in 1876.

Lord Hobart, as he appeared about 1794, stands with head and figure turned somewhat to the left, his closed right hand resting on a paper which lies on a table. His left hand hangs unoccupied. He has a high forehead, prominent blue eyes, well marked eyebrows, large mouth with full lips, and disordered brown hair. His face which, but for small reddish whiskers, is clean shaven, has an eager and humourous expression.

He wears a loose black coat, buttoned in front, but cut away below and having a very full roll collar; a double breasted white waist-coat; and a white cravat of great bulk and many folds which nearly conceals a frilled shirt. His costume is *negligé*, almost untidy.

The table on the left of the picture has a green cloth which bears the painter's signature, "H. Duke, London, 1875." On the table lie a book and some documents tied with red tape. The back-ground shows a fluted column in the left centre, with crimson curtains filling the right of the picture. On the left appears a parapet, above which is a night sky of greenish hue with a solitary star gleaming among the clouds.

Lord Hobart, eldest son of the third Earl of Buckinghamshire, was educated at Westminster, and joined the 7th Foot (the Royal Fusiliers) in 1776. He served in the American war, and subsequently, as Major, became Aide-de-Camp to the Lord Lieutenant of Ireland. He entered Parliament, but resided chiefly in Ireland. He was appointed a Privy Councillor in 1793, and Governor of Madras in the following year.

During his rule, an expedition was undertaken against Malacca, when the Dutch settlements were destroyed. On the death of Nawab Walajah, Lord Hobart desired to introduce fiscal reforms to relieve the condition of the Carnatic ryots. Being opposed by Umdát-ul-Umara, he threatened to seize Tinnevelly in liquidation of the Company's claims. The Supreme Government under Sir John Shore objected, and the matter was referred to the Directors, who decided to recall the Governor of Madras. Lord Hobart sailed in 1798 amid the regrets of the inhabitants of Madras, whose affection and admiration he had won by his agreeable manners and his uncompromising attitude towards usury and corruption.

In 1801 he became Secretary of State for the Colonial and War Departments. Hobart Town in Tasmania was named after him. He became Baron Hobart of Bickling in 1799, and Earl of Buckinghamshire in 1804. He was killed by a fall from his horse in St. James' Park in 1816.

He married Margaretta, daughter of Edmund Bourke, Esq., in 1792. She died at Madras in 1796 shortly after her infant son, and

a monument was erected to her memory in the Fort church. Lord Hobart subsequently married in 1799 Eleanor, daughter of Lord Auckland. He left no son and the earldom passed to a nephew.

GOVERNMENT HOUSE—DRAWING ROOM, SOUTH SIDE.

(33) Lady Munro.

Painted by Sir Thomas Lawrence, P.R.A., in 1826.

Full length, life size. Dimensions 93″ *by* 57″.

Acquired by public subscription.

Lady Munro, in evening dress, (described by a native subordinate of the Public Works Department as "night dress") stands with her right elbow leaning on the pedestal of a column, her left arm (which appears to be somewhat out of drawing), hanging at her side. Her young and lovely oval face, seen full, has its dark eyes fixed on the spectator. Her head is a little inclined sideways, and her expression is animated. The eyebrows are well marked, and her very abundant dark hair curling crisply over her forehead, is bound by a fillet.

Her costume is an Empire evening gown of pale yellow satin, high waisted and fitting the figure closely. There are short puffed satin sleeves under long sleeves of finest white transparent gauze, which terminate in satin cuffs with points, confined by bracelets. A lace tucker defines the edge of the bodice which is fastened with a jewel. A string of pearls is worn on the neck, and a red rose at the waist. Lady Munro holds a crimson scarf thrown across her right arm.

The left of the picture is occupied by a column. On the right is depicted the sea, dotted with sailing craft. In the middle distance, on a parapet, stands a pedestal carrying a telescope.

Jane Campbell, daughter of Richard Campbell, Esq., of Craigie House, Ayrshire, was married to Colonel Thomas Munro in March 1814.

Sir Alexander Arbuthnot says she was "a beautiful and accomplished woman" in whom Munro "found a wife eminently qualified not only to ensure his domestic happiness, but to adorn the high position which a few years later he was destined to fill." Mrs. Munro accompanied her husband to Madras in the same year, and returned with him to England on the conclusion of the Mahratta war. In 1820 Lady Munro again came to Madras on the appointment of Sir Thomas as Governor. Two years later she was thrown from her horse and sustained a severe injury to one of her eyes. She went for treatment to Bangalore, and her recovery though tedious was complete. The following is a description* of one of her entertainments:—

"Lady Munro gave her first grand rout since her return to the Presidency, on Friday evening. It was most numerously and fashionably attended. The ball was opened about ten with a country dance (which peculiarly national dance, we take this opportunity of mentioning, has again become fashionable at Almack's), after which quadrilles resumed their unlimited sway during the rest of the evening."

That Lady Munro was extraordinarily popular is evidenced by the unique distinction accorded her in the painting of her portrait by public subscription before her husband's term of office had expired. She sailed for England in 1826 owing to the state of health of one of her little sons. Bishop Heber, who visited Madras just before her departure, wrote as follows:—

"Lady Munro is a very lovely woman and of remarkably pleasing manners; everybody here seems to regret most honestly her going away, saying that her whole conduct has been made up of good manners, good heart, and sound solid judgment. I do not know that higher praise could be given to a 'Lady Governess.'"

---

* *Madras Courier* of 11th November 1825.

Walker & Cockerell Ph. Sc.

Lady Munro.

From the painting by Sir Thomas Lawrence P.R.A.

GOVERNMENT HOUSE—HIS EXCELLENCY THE GOVERNOR'S OFFICE ROOM, NORTH SIDE.

(34) NAWAB **Umdat-ul-Umara,** NAWAB OF THE CARNATIC, (1748 to 1801).

Painter unknown. Probably a copy of some older picture.

Half-length, life size. Dimensions 36″ *by* 28″.

Acquired probably by presentation.

The Nawab's round fat face is turned slightly to the right. He wears a small black moustache which does not conceal the mouth, and closely cut black beard and whiskers. The eyes slope downwards towards the nose. His right hand rests on his sword hilt, his left on the front of the cummerbund.

His rich cream dress, worked with gold, is bordered with lines of pearls. A double string of pearls hangs round his neck, clasped by a large emerald set with rubies. On his right arm is an armlet of pearls fastened with an emerald. The cummerbund is tied in front, with the ends hanging, and a poniard is thrust into it on his left side.

The small close-fitting turban is of white and gold, bordered with pearls. The aigrette consists of large emeralds set with rubies, and it carries a pendent uncut diamond.

There is a crimson curtain on the left, and the whole of the background is painted a dull red.

Born in 1748, the eldest son of Nawab Walajah, Umdát-ul-Umara at seven years of age was described by Dr. Ives as "a most beautiful boy." He was the first native of India admitted to Freemasonry, having been initiated in 1775 at Trichinopoly by Dr. Terence Gahagan. He represented the Nawab in the negociations with Lord Pigot relative to the rendition of Tanjore, but little is known of him until he succeeded his father in 1795. He built the structure in the Mount Road which is known as the "Thousand Lights." His rule of six years is chiefly

noticeable for his difference of opinion with Lord Hobart in regard to the measures proposed by the Governor for the amelioration of the condition of the ryots of the Carnatic. On the capture of Seringapatam in 1799, papers were discovered which were considered to prove the existence of a treasonable conspiracy between the Nawab and the Sultan. The assumption of the administration of the Carnatic by the Company was resolved on; but the execution of the orders was deferred on account of the Nawab's illness. The disease terminated in his death in 1801.

GOVERNMENT HOUSE—BILLIARD ROOM, SOUTH END.

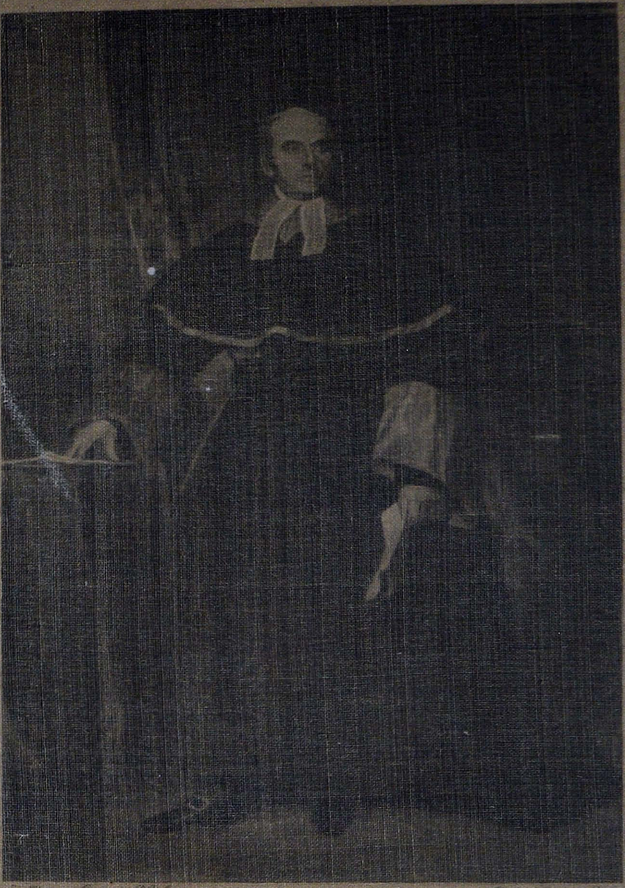
(35) SIR THOMAS ANDREW LUMISDEN **Strange**, *Kt.*, (1756–1841).

Painted by Sir Thomas Lawrence, P.R.A., in 1820.
Full length, life size. Dimensions 94″ *by* 58″.
Acquired by public subscription.

Sir Thomas Strange, habited in Judge's robes, stands facing somewhat towards the right. He has a strong resolute face, clean shaven but for small ear-whiskers, a good forehead, rather bald at the top, grey hair cut short, dark eyes glancing to the right, very dark eyebrows, and a firm mouth. The finger tips of his right hand rest on some papers lying on a table; in his left hand he holds a document.

He wears a long gown of dark violet silk, reaching to the feet, bound with a sash of the same colour. The sleeves have very deep cuffs of light brown. The hood, in appearance like a cape, is of violet silk with a broad edging of brown at the top and a narrow one at bottom. White bands hang from the neck, and stockings and buckle shoes are worn.

On the left of the picture is a table covered with a crimson velvet cloth on which are some papers and an inkstand. Above is the lofty



Sir Thomas Strange Kt.

pedestal of a column. The remainder of the background is occupied by ample crimson curtains. The floor cloth also is tinted red.

This is a fine picture: it won the approval of even the critical Heber. There is an earlier portrait by Benjamin West at Halifax, Nova Scotia, and a later one by Sir Martin Shee in the Hall of Christ Church, Oxford. All three portraits were thus painted by Presidents of the Royal Academy.

Thomas Strange was the second son of the eminent engraver Sir Robert Strange, who had fought in the ranks of the Young Pretender at Culloden. The son was educated at Westminster and Christ Church, Oxford. He was called to the Bar in 1785, and six years later, at the age of thirty-five, was appointed Chief Justice of Nova Scotia. He married Janet, daughter of Sir Robert Anstruther of Balcaskie, who accompanied him to India in 1798 on his appointment as Recorder of Madras and President of the Court of Mayor and Aldermen. His wife died soon after her arrival. Knighted before he left England, Sir Thomas met at the outset with considerable factious opposition from the Aldermen. In 1801 a Supreme Court was established. The Charter was read and proclaimed* on the 4th September, when Sir Thomas Strange took the oaths of office as the first Chief Justice, and the Hon'ble Mr. Justice Gwillim and the Hon'ble Mr. Justice Sulivan as Puisne Judges of the Court.

In the same year, in apprehension of attack by the French, two volunteer battalions were raised in Madras. The Governor, Lord Clive, commanded one and the Chief Justice the other. Sir Thomas used to drill his men every morning before the Court sat. He resided at Brodie Castle † on the Adyar, and took much pleasure in boating.

In 1806 he married Lousia, daughter of Sir William Burroughs, *Bart.* Sir William, who was making a short stay in Madras *en route* to

* *Sel. Cal. Gaz.*, Vol. IV, p. 286.

† So called after James Brodie of the Civil Service who was drowned in the Adyar in 1801.

Calcutta, did not wait for the wedding, which took place from Government House. The bride was given away by Lord William Bentinck, and the ceremony was celebrated at the Fort church.

After doing much good work, Sir Thomas resigned in 1817, and sailed for England, carrying with him the respect and admiration of all in Madras. He subsequently published the "Elements of Hindu Law," a book which held high authority for many years.

He was handsome in person and gracious in manner, an accomplished scholar, a kind and courteous gentleman, and a most agreeable companion.

His name still lives in Madras in the person of his grandson, Alexander Burroughs Strange, Esq., of the Madras Railway Company.

GOVERNMENT HOUSE—BILLIARD ROOM, WEST SIDE.

(36) LIEUTENANT-GENERAL SIR SAMUEL **Auchmuty**, K.B., (AFTERWARDS G.C.B.), (1756–1822).

Painted by Sir Thomas Lawrence, P.R.A., in 1815.

Full length, life size. Dimensions 93″ *by* 58″.

Acquired by public subscription.

The General stands in a portico fronting the spectator, his head turned somewhat to the right. He has a square, rather florid face, clean shaven; a high forehead inclined to baldness, silver-grey hair brushed forward, an aquiline nose and a well cut mouth. His dark eyes glance to the right. His right hand rests on a pedestal; his left hangs unoccupied.

He wears full dress uniform—a scarlet coatee lined white, the blue lapels buttoned back and displaying gold embroidered button-holes grouped in threes. On each sleeve are six embroidered chevrons, also in sets of three. He has an aiguilette on his right shoulder, but no epaulettes. The coat is open at the neck, showing a black stock over

Lieut-General Sir Samuel Auchmuty K.B.

a white cravat confining the frill of the shirt. The edge of a white waistcoat is visible below, and a bunch of seals hangs from it. The General wears white kerseymere knee-breeches, white over-stockings and buckle shoes. His jewelled presentation sword is looped up. Across his right shoulder passes the broad red ribbon of the Bath, and on his left breast is the star of the Order. The Java gold medal,* showing a seated figure of Britannia, hangs from a red ribbon edged with blue which is suspended by a gold runner from a similar neck ribbon.

On the right is a lofty pedestal carrying a pair of columns, one prismatic, the other cylindrical, and at the extreme edge a tasselled crimson curtain is seen. On the left is the pedestal previously mentioned, on which are placed the General's cloak and cocked hat. The hat has a plume of cock's feathers red and white. Behind, and low down in the picture is a broad thoroughfare, a large flat-roofed public edifice and a church with cupola beyond. Either there is a conflagration in the vicinity or the sky is Turneresque. Above are dark clouds. The background probably represents the city of Batavia.

This is a fine picture. Like that of Mr. Morehead it has sustained injury, though in a less vulnerable part, the result of the game of scaffolding polo as riotously played by the Madras cooly.

Grandson of a Scottish lawyer who had settled in America in the time of King William III., Samuel Auchmuty was born in New York in 1756. When the Colonies declared war against the mother country, his family sided with the King, and Auchmuty became a volunteer in the 45th Foot. In 1777 he received a commission as Ensign, and in the following year he was promoted Lieutenant in the regiment. Six years later he accompanied the 53rd to India, and served on the Staff in Malabar, in Cornwallis' Mysore campaign, and under Sir Robert Abercromby against the Rohillas. He next co-operated with Sir

---

* This medal is identical with the Peninsula gold medal.

David Baird in the desert march across Egypt to support Sir Ralph Abercromby, and he was present at the battle of Alexandria in the capacity of Adjutant-General of the force. He appears to have been knighted on his return to England in 1803, but he was not installed as a Knight of the Bath until 1812.

On the recall of Sir Home Popham in 1806 from his unauthorised expedition against Buenos Ayres, Sir Samuel Auchmuty was despatched to command the troops at Rio de la Plata. He successfully stormed Monte Video which offered a desperate resistance. He was promoted Major-General in 1808, and two years afterwards was appointed Commander-in-Chief of the Madras Army. He commanded the Java expedition in 1811, occupied Batavia, and carried the fortified position of Cornelis. The Dutch General Jannsens surrendered after a brave and stubborn defence. Auchmuty returned to Madras at the end of the year, and received the public congratulations of the inhabitants who raised a subscription to procure his portrait. He proceeded to England in 1813 on promotion to Lieutenant-General, and two years later he was created G.C.B., at the time of the augmentation of the Order. In 1821 he was appointed to command the troops in Ireland. He died suddenly in the following year.

Sir Samuel Auchmuty served with distinction in every quarter of the globe. His life affords a conspicuous example of rise to high position by merit alone, without the adventitious aid of family influence or private fortune.

GOVERNMENT HOUSE—BILLIARD ROOM, WEST SIDE.

(37) MAJOR-GENERAL WILLIAM **Medows,** (AFTERWARDS GENERAL SIR WILLIAM MEDOWS, K.B.), (1738–1813).

Painted probably by Robert Home in 1792.

Full length, life size. Dimensions 92″ *by* 60″.

Acquired by public subscription.

The General stands in the open, his figure turned slightly to the right, and his head to the left so as to show a three-quarter face. His right arm is extended horizontally, the hand gloved; his left hand hangs at his side. He has a round ruddy hairless face, brown eyebrows, a short upper lip, and a large protruding lower one. His dark eyes glance to the left in the direction in which he is pointing. A white fluffy wig is seen below his cocked hat.

He wears dress uniform—a scarlet coat, white waistcoat and pantaloons, and black boots or gaiters. The coat has blue lapels turned back, showing gold braided button-holes in pairs. It is fastened at the throat, but is wide open below, displaying a white waistcoat without flaps and the ample frill of the shirt. His right shoulder carries an epaulette. His cocked hat, turned up in front and behind, droops over his right ear, and has a large black Hanoverian cockade in front. He wears ruffles at the wrists. His sword hilt separate with gold tasselled knot is seen at his left side. A watch key hangs just below the edge of the waistcoat.

Behind him on the left is his rather restive charger held by a turbaned syce. On the right is a plain with guns in action on the horizon. In the middle distance are dimly seen some trees, a building, and a small party of redcoats, apparently Highlanders, with red hackles in their bonnets, moving over broken ground. The sky is dark above, but brightly lighted near the horizon.

William Medows, son of Philip Medows (or Meadows), Esq., and Lady Frances Pierrepoint, was born in 1738 and entered the army as Ensign in 1756. From 1760 to 1764 he served in Germany and subsequently, as a Lieutenant-Colonel, in the American war, when he distinguished himself at the battle of Brandywine where he was wounded. In 1778 he was employed in the capture of St. Lucia from the French, and two years later was ordered to England to command a secret expedition against the Dutch Settlements at the Cape. Medows sailed with Commodore George Johnstone, but found himself forestalled at the Cape by the French. He prevailed on Johnstone, who returned to England, to spare three ships of the line to accompany the transports to India. His appearance at Madras on the 13th February 1782 * was most opportune, for the morning after his arrival a French fleet of thirty-six sail was descried from the ramparts of Fort St. George. Sir Edward Hughes had only six ships in the roads, but reinforced by Medows who at once boarded the flag-ship in "a common massoolyboat," he dispersed the hostile fleet and sailed to protect Trincomallee where a second and indecisive action against Suffren was fought. Returning to Madras, Medows resisted Lord Macartney's offer of the command of the army, and embarked for England where he arrived after a hazardous voyage in a leaky transport. In 1788 he was appointed Governor and Commander-in-Chief of Bombay. He took out with him as his secretary Colonel Harris, afterwards Lord Harris, and generously arranged for an insurance of £4,000 on that officer's life.

In 1790 Medows was transferred to Madras as Governor and Commander-in-Chief, and he immediately opened the campaign against Tippu Sultan, starting from Trichinopoly. He met with some success

---

* There is some confusion about this date. The *Dic. Nat. Biog.* under article *Medows* gives 13th February 1783. Under article *Fullarton*, Colonel Fullarton is said to have accompanied Medows to India and to have remained near Madras till after the battle of Porto Novo [1781]. The *Royal Military Panorama* gives 1781 as the year of Medows' arrival. There is no doubt however that Medows reached Madras in 1782.

Major-General William Medows.

at first, but dispersing his troops too widely he was out-generalled by the Mysore prince. Lord Cornwallis then came down to assume the chief command, and Medows served under him throughout the war. The General led the storming party which captured the hill fortress of Nandidrúg, and he commanded the right column in the night attack on Seringapatam. Lord Cornwallis said that " the friendly support and assistance which he has uniformly afforded me have laid me under the most lasting obligations." Following the example of his chief, he resigned to the troops his share (£15,000) of the prize money. On his return to Madras in 1792 he received addresses from the inhabitants, European and native, who subscribed for his portrait. He was created K.B., and he sailed for England in the course of the year.

He was promoted Lieutenant-General in 1793 and General in 1798. In 1801 he served for a short time as Commander-in-Chief in Ireland. He died in 1813. His brother Charles, who had adopted the name of Pierrepoint, was in 1806 created Earl Manvers.

Sir William Medows was a brave and chivalrous officer, and a singularly generous-hearted man.

GOVERNMENT HOUSE—BILLIARD ROOM, NORTH END.

(38) Constance Mary, Baroness **Wenlock**, C.I., with the Hon'ble Irene Lawley.

Painted by Emily M. Merrick in 1892.

Three-quarter length seated figure, life size. Dimensions 48″ *by* 36″.

Acquired by purchase.

Lady Wenlock is seated in an interior, her face turned somewhat to the right. Her little daughter stands on her mother's chair towards the right of the picture, and is supported by Lady Wenlock's left hand. In her right hand, her Ladyship holds a spray of tea-roses. Her fair

hair is piled high. Her expression is thoughtful and almost sad. She is dressed in white muslin with a brocaded silk skirt, and a white feather boa is thrown over the shoulders. The corsage is open at the throat and displays a jewelled necklace. A bunch of white roses is fastened in her dress.

The child, blue-eyed and with very light curling hair, is also dressed in white. Her left arm hangs down, the hand holding a red chrysanthemum. She has blue eyes and a pensive expression.

On the right is an ormolu table, with chrysanthemums lying on it. The back-ground consists of dark wood panelling.

The Lady Constance Mary Lascelles, daughter of the fourth Earl of Harewood, was married to Lord Wenlock in 1872. Lady Wenlock, who was invested with the Order of the Crown of India, accompanied his Lordship to Madras in 1891 and remained with him in the Presidency during his five years' term of office as Governor. Notwithstanding her delicate health, Lady Wenlock played a prominent part in the social life of Madras, and gained a large measure of popularity by her kindly actions and gracious demeanour. Her departure from India in 1896 was sincerely regretted by all classes of society.

List of Prints in Government House.

LOWER HALL, SOUTH SIDE.

(39) His Royal Highness **Albert Edward,** Prince of Wales, (afterwards King Edward VII).

Medallion Vignette of head and bust. Dimensions 19″ *by* 16″ *within the mount.*

Presented by the Officers, 4th Madras Light Cavalry.

The Prince showing three-quarter face to the left, wears military uniform displaying the stars of the Garter and Bath, and the badges of other Orders. At the foot of the oval frame is a metal shield bearing the following inscription :—

"Presented in 1875 by H.R.H. the Prince of Wales, Colonel of the Regiment, to the 4 (Prince of Wales' Own) Madras Light Cavalry, and in 1891, on disbandment, presented by the Officers of that Regiment to His Excellency the Governor of Madras."

LOWER HALL, SOUTH SIDE.

(40) Her Royal Highness **Alexandra,** Princess of Wales, (afterwards Queen Consort of King Edward VII).

Medallion Vignette of head and bust. Dimensions 19″ *by* 16″ *within the mount.*

Presented by the Officers, 4th Madras Light Cavalry.

The Princess, showing three-quarter face to the right, wears a high dress, with narrow opening in front. In her hair is a diamond star. The frame carries a shield with an inscription identical with that of No. (39).

LOWER HALL, NORTH SIDE.

(41) HER MAJESTY QUEEN **Victoria.**

Medallion Vignette of head and bust. Dimensions 20" by 17" within the mount.

Presented by the Officers, 4th Madras Light Cavalry.

Her Majesty, depicted full face, wears an heraldic crown and jewelled ornaments. In the mount is the autograph "Victoria R." At the foot of the oval frame there is a metal shield bearing the following inscription :—

"Presented in 1875 by Her Imperial Majesty Queen Victoria to the 4 (Prince of Wales' Own) Madras Light Cavalry, and in 1891, on disbandment, presented by the Officers of that Regiment to His Excellency the Governor of Madras."

LOWER HALL, NORTH SIDE.

(42) HIS ROYAL HIGHNESS PRINCE **Albert,** CONSORT OF QUEEN VICTORIA.

Medallion Vignette of head and bust. Dimensions 20" by 17" within the mount.

Presented by the Officers, 4th Madras Light Cavalry.

The Prince, showing three-quarter face to the left, wears military uniform, with the insignia of the Order of the Garter. He has a small moustache and short curling whiskers nearly meeting under the chin. The hair is parted very low down, and is brushed forward in a roll over the small ears. In the mount is the autograph "Albert." The frame carries a shield with an inscription identical with that of No. (41).

HIS EXCELLENCY THE GOVERNOR'S PRIVATE DRAWING-ROOM.

(43) THE RIGHT HON'BLE WARREN **Hastings,** (1733–1818).

Engraving by C. J. Tomkins after the painting by A. W. Devis. Dimensions 21" *by* 14" *within the mount.*

Presented by the Right Honourable the Secretary of State for India in 1894.

Warren Hastings is depicted full length, seated in an arm-chair, his legs crossed. His right arm rests on a table, his left on an arm of the chair, and both hands hang down listlessly. The face, which is shown three-quarters to the left, looks thin and worn; the eyes are large and luminous. The bald forehead rises high, but there is abundant grey hair over the ears.

He wears a dark coat open at the collar, a light sprigged waistcoat, black knee-breeches, white stockings and buckle-shoes. His shirt has a loose turn-down collar, but no tie. The cuffs are slightly puffed.

He sits in a carpeted room. There is a table on the left bearing a book in Persian character. On the right is a curtain, and in a circular niche behind is seen a bust of Clive.

Index to Pictures.

[Note.—*The numbers in parentheses give the order in the Descriptive List.*]

	PAGE
Adam, Right Hon'ble William Patrick **(19)**	178
Amir-ul-Umara, Prince **(24)**	186
Auchmuty, Lieutenant-General Sir Samuel **(36)**	216
Azam Jah, Nawab **(28)**	199
Azím-ud-daula, Nawab, with his son Azam Jah **(27)**	197
Barlow, Sir George Hilaro **(7)**	148
Bentinck, Lieutenant-General Lord William **(8)**	150
Buckingham and Chandos, Duke of **(20)**	179
Carnatic Nawab, Azam Jah **(28)**	199
Do. Azím-ud-daula, with his son Azam Jah **(27)**	197
Do. Installation of Ghulam Muhammad Ghaus **(26)**	190
Do. Muhammad Ali, Walajah **(1), (2)**	134, 139
Do. Umdat-ul-Umara **(34)**	213
Do. Walajah **(1), (2)**	134, 139
Carnatic Prince, Amir-ul-Umara **(24)**	186
Charlotte Sophia, Queen Consort of King George III **(12)**	162
Clive, Robert, Lord **(30)**	201
Connemara, Lord **(18)**	176
Coote, Lieutenant-General Sir Eyre **(14)**	167
Cornwallis, Lieutenant-General Earl **(9)**	153
George III, His Majesty King **(10)**	157
Ghulam Muhammad Ghaus, Installation of **(26)**	190
Grant Duff, Right Hon'ble Sir Mountstuart Elphinstone **(17)**	174
Harris, Lord **(4)**	142
Hastings, Right Hon'ble Warren **(43)**	225
Havelock, Captain Sir Arthur **(16)**	172
Hobart, Major Robert, Lord **(32)**	209
Hobart, Vere Henry, Lord **(21)**	181
Installation of Nawab Ghulam Muhammad Ghaus **(26)**	190
King George III, His Majesty **(10)**	157

PAGE

Lawrence, Major Stringer **(1)** 134

Medows, Major-General William **(37)** 219
Morehead, William Ambrose **(23)** 185
Muhammad Ali, Nawab Walajah **(1), (2)** 134, 139
Munro, Lady **(33)** 211
Munro, Major-General Sir Thomas **(6)** 145

Napier and Ettrick, Lord **(22)** 182
Nawab Azam Jah **(28)** 199
Nawab Azím-ud-daula, with his son Azam Jah **(27)** 197
Nawab Ghulam Muhammad Ghaus, Installation of **(26)** 190
Nawab Muhammad Ali, Walajah **(1), (2)** 134, 139
Nawab Shuja-ud-daula of Oudh **(25)** 188
Nawab Umdát-ul-Umara **(34)** 213
Nawab Walajah **(1), (2)** 134, 139

Prince Amir-ul-Umara **(24)** 186
Prince Consort, His Royal Highness Albert **(42)** 224
Prince of Wales, His Royal Highness Albert Edward **(39)** 223
Princess of Wales, Her Royal Highness Alexandra **(40)** 223

Queen Charlotte, Consort of King George III **(12)** 162
Queen Victoria, Her Majesty **(11), (41)** 159, 224

Shuja-ud-daula, Nawab Vizier of Oudh **(25)** 188
Strange, Sir Thomas Andrew Lumisden **(35)** 214

Trevelyan, Sir Charles Edward **(3)** 140
Tweeddale, Lieutenant-General the Marquess of **(5)** 143
Tweeddale, Marchioness of **(29)** 200

Umdát-ul-Umara, Nawab **(34)** 213

Victoria, Her Majesty Queen **(11), (41)** 159, 224

Walajah, Nawab **(1), (2)** 134, 139
Wellesley, Marquess **(13)** 163
Wellesley, Major-General the Hon'ble Sir Arthur **(31)** 205
Wenlock, Lady, with the Hon'ble Irene Lawley **(38)** 221
Wenlock, Lord **(15)** 170

Index to Artists.

[NOTE.—*The numbers in parentheses relate to the Descriptive List.*]

	PAGE
Block, Hermann, A. **(17)**	122, 174
Chinnery, George ? **(1)**	122, 134
Day, Thomas **(27)**, **(30)**	122, 197, 201
Dickinson, Lowes **(22)**	123, 182
Duke, H. **(32)**	123, 209
Grant, P.R.A., Sir Francis **(4)**, **(5)**, **(29)**	123, 142, 143, 200
Hayter, Sir George **(11)**	124, 159
Hickey, Thomas **(13)**, **(14)**	124, 163, 167
Home, Robert **(9)**, ? **(37)**	125, 153, 219
Hoppner, R.A., John **(31)**	126, 205
Kettle, Tilly ? **(25)**	126, 188
Lawrence, P.R.A., Sir Thomas **(33)**, **(35)**, **(36)**	127, 211, 214, 216
Lewis, jun., Frederick Christian **(26)**, **(28)**	127, 190, 199
Lorimer, R.S.A., John Henry **(19)**	128, 178
Macbeth, R.S.A., Norman **(23)**	128, 185
Merrick, Emily M. **(38)**	129, 221
Pickersgill, R.A., Henry William **(8)**	129, 150
Ramsay, Allan **(10)**, **(12)**	129, 157, 162
Shee, P.R.A., Sir Martin Archer **(6)**	130, 145
Smith, George **(18)**	131, 176
Stuart-Wortley, Archibald J. **(15)**	131, 170
Varma, Raja Raja **(16)**	132, 172
Varma, Ravi **(16)**, **(20)**	132, 172, 179
Walton, John Whitehead **(3)**	132, 140
Watson, P.R.S.A., George **(7)**	133, 148
Watts, R.A., George Frederick **(21)**	133, 181

General Index.

Adam, William Patrick. Origin of portrait by Lorimer, 113. Portrait described, 178. Biographical notice, 179.

Adlercron's Regiment. Arrival, 136, 168.

Admirals. At Madras, 49, 50.

Admiralty House. Identification, 47. Entertainment to Meer Allum, 49. At St. Thomé, 50. Converted into offices, 196.

Agnew, General. Missing portrait, 97.

Aix-la-Chapelle. Peace, 136, 202.

Albert, Prince Consort. Acquisition of print, 115. Print described, 224.

Albert Edward, Prince of Wales. Acquisition of print, 115. Print described, 223.

Alexandra, Princess of Wales. Acquisition of print, 115. Print described, 223.

Alexandria. Battle, 218.

Ambúr. Battle, 137.

Ameer Baug. Used for entertainments, 47.

American War. Cornwallis, 154. Auchmuty, 217. Medows, 220.

Amir-ul-Umara. Portrait, 79. Description of portrait, 186. Biographical notice, 187.

Anwar-ud-din. Nawab, 58. Slain at Ambúr, 137.

Arcot, Prince of. Grant of title, 64, 192. Descent, 65.

Arcot. Siege, 203.

Army, Native. Established by Lawrence, 136.

Assaye. Battle, 166, 207.

Auchmuty, Sir Samuel. Origin of portrait, 91. Portrait described, 216. Biographical notice, 217.

Azam Jah. Nawab, 62. Letter to Sir T. Munro, 104. Portrait by Lewis, 104, 128. Portrait described, 199. Biographical notice, 199.

Azím Jah. Portrait, 106. Biographical notice, 192.

Azím-ud-daula. Nawab, 62. Origin of portrait, 103. Portrait described, 197. Biographical notice, 198.

Banks, Thomas. Statue of Cornwallis, 153 note, 155.

Banqueting Hall or Pillar Godown. Origin, 45. Conversion into office, 34, 46.

Banqueting Hall or Old Garden House. Origin and description, 43.

Banqueting Hall, New. Ordered by Lord Clive, 50. Built by Goldingham, 51. Opening, 52. Cost, 52. Heber's remarks, 53. Description, 53. Portraits, 54. Additions, 54.

Barlow, Lady. Entertainment to, 42.

Barlow, Sir George. Ordered repair of Exchange pictures, 87. Origin of portrait by Watson, 112. Portrait described, 148. Biographical notice, 149.

Batavia. Capture by Auchmuty, 218.

Benfield, Paul. Creditor of Walajah, 138.

Bentinck, Lord William. Ordered repair of pictures, 76. Origin of portrait by

Pickersgill, 94. Portrait described, 150. Biographical notice, 151.

Bentinck's Buildings, 152.

Black Hole, 168, 203.

Black Town, Old. Extent, 18, 23. Fortifications, 23. Destruction, 25.

Black Town, Modern. Fortifications, 29.

Block, Hermann. Portrait of Sir M. E. Grant Duff, 114, 174. Work of, 122.

Boscawen, Admiral. Portrait, 120 note. At Pondicherry, 202.

Bridge, Marmalong. Rebuilt by Petrus Uscan, 9.

Bridge, Elphinstone, 191.

Bridge, Harris, 143.

Bridge, St. Andrew's. Built by De Havilland, 88.

Bridge, Triplicane. Reconstruction, 28.

Bridge, Walajah. Construction, 27. Improved by De Havilland, 88.

Brodie Castle, 215.

Brohier, John. Diversion of river, 27.

Buckingham, Duke. Origin of portrait by Ravi Varma, 112. Portrait described, 179. Biographical notice, 180.

Bulwark, Sea. Built by De Havilland, 88.

Burroughs, Sir William, 215.

Buxar, Battle, 189.

Call, John. Garrison Engineer, 27. Defence of Fort St. George, 29. Account of removal of pillars to Madras, 45.

Campbell, Lady. Founded Military Orphan Asylum, 130. Missing portrait, 130.

Campbell, Sir Archibald. Treaty with Walajah, 61. Carnatic revenues, 138.

Carlyle, Thomas. Opinion of historical value of portraits, 75.

Carnatic. Moghal and Mahratta, 57. Annexation, 62, 166. Abolition of Musnud, 62, 143. Lord Hobart's reforms, 210, 214.

Cassim, Peter Massey. Founded Exchange, 38.

Cathedral, St. George's. Built by De Havilland, 88.

Cenotaph, Cornwallis, 156.

Chamier, Henry. Biographical notice, 192.

Chantrey. Statue of Munro, 147.

Charlotte Sophia, Queen. Portrait described, 162. Biographical notice, 162.

Chepák Palace. Approach, 28. Construction, 60. Description, 63. Purchase by Government, 63. Ceremonies, 64. Receiver appointed, 63, 98. Portraits purchased, 98. Portraits by Ramsay, 109. Miniatures by Smart, 109. Lord Valentia's description, 190. Lord Valentia's visit, 198.

Chinnery, George. Biographical notice, 122. Perhaps painted portrait of Walajah and Lawrence, 103, 134. Perhaps painted portrait of Azím-ud-daula, 197.

Church, St. Andrew's. Built by De Havilland, 88.

Clive, Edward, Lord. Built New Banqueting Hall, 50. Ordered repair of pictures, 76. Portrait of Azím-ud-daula, 197. Administration of Carnatic, 198.

Clive, Robert, Lord. Portrait by Day, 90, 122. Origin of Madras portrait, 90. Portrait described, 201. Biographical notice, 202.

Club, Adyar. House occupied by Sir John Norton, 195.

Club, Madras. Henry Chamier, first President, 192.

College, Old, 42.

Connemara, Lord. Origin of portrait by Smith, 115. Portrait described, 176. Biographical notice, 177.

Contract, Provincial, 174.

Control, Board of, 138.

Conway, Colonel. Speech *re* portrait of Lady Munro, 92.

Coorg. Operations, 197.

Coote, Sir Eyre. Portrait in Exchange, 39, 80. At Wandewash and Pondicherry, 59. Portrait by Hickey, 82, 87. Portrait by Dance 83, 125. Portrait by Zoffany, 87. Madras portrait described, 167. Other portraits, 168. Biographical notice, 168. Monument in Westminster Abbey, 170.

Cornwallis, Lord. Portrait in Exchange, 39, 80. Origin of portrait, 81. Assignment of Carnatic revenue, 138. Statue, 153, note, 155. Portrait described, 153. Biographical notice, 154. Other portraits, 154.

Costumes represented in the pictures, 117.

Daud Khand. Nawab, 58.

Day, Thomas. Portrait of Azím-ud-daula, 104, 197. Biographical notice, 122. Portrait of Lord Clive, 201.

De Havilland, Thomas. Conversion of Pillar Godown, 34. His works, 88.

Delhi. Proclamation of Queen as Empress, 161.

Dent, John. Biographical notice, 192.

Dick, Sir Robert. Biographical notice, 192.

Dickinson, Lowes. Portrait of Lord Napier, 112, 182. Biographical notice, 123.

Diwanni of Bengal, 204.

Dow, Colonel. Description of Walajah, 138.

Dress. Regulations, 118.

Duff, Sir M. E. Grant. Origin of portrait by Block, 114. Anecdotes, 176, 183. Portrait described, 174. Biographical notice, 175.

Duke, H. Portrait of Lord Hobart, 112, 209. Work, 123.

Elliot, Edward Francis. Biographical notice, 193.

Elliott, Sir Walter. Biographical notice, 194.

Elphinstone, Lord. Minute *re* pictures, 95. Biographical notice, 191.

Events. Chronological list, 7–16.

Exchange. In old Black Town, 37. At Sea Gate, 38. Company formed, 38. Offices and Tavern, 40. Messhouse, 41. Leased to Government, 41. Portraits, 37, 39, 41, 80. Pictures damaged, 86. Restored by Hickey, 86. Restoration Committee, 88. Pictures removed to Banqueting Hall, 89. Portrait of Coote, 170.

Famine of 1876, 180.

Fay, Mrs. Pictures in Exchange, 39, 83.

Fearon, Colonel. Biographical notice, 194.

Fort St. George. Plans, 17. Built by Day, 18. Fryer's description, 18. Inner Fort rebuilt, 21. Development, 22. Capture, 25. Alterations by the French, 25. Remodelled by Robins, 26. Enlargement, 26, 27. Siege, 29. Renovation, 29, 30. Completion, 30, 31. Cost, 31. Private buildings, 31. Views, 120, note. Remission of rent, 138. Flag staff, 164.

Fort House. The Inner Fort, 19. Rebuilt, 21. In 1733, 22. Use, 32. Conversion, 33. In picture of Marquess Wellesley, 163. Enlarged, 196.

Fort Square. Conterminous with Inner Fort, 18, 21, 22. Description, 33. Demolition, 34, 46, 196.

Fortifications of White Town, 22. Of old Black Town, 24. Of the Pettas, 24.

Freemasonry. First native initiated, 213.

Fryer, Dr. Account of Fort St. George, 18.

Fund, Lord Clive's. Establishment, 204.

Fusiliers, Madras. Established by Lawrence, 136.

Gambier, Sir Edward. Biographical notice, 194.

Garden House, Old. Position, 20. Destroyed by the French, 25.

Garden House, New. *See* Government House, Triplicane.

George III, King. Autograph letter to Walajah, 77. Portrait described, 157. Biographical notice, 157.

George III, King, and Queen Charlotte. Portraits painted by Ramsay, 75. Repaired by Hickey, 76. Portraits sent to Nawab, 77.

George Augustus Frederick, Prince of Wales. Portrait, 107. Search for portrait, 108.

Gheriah. Expedition, 203.

Ghulam Muhammad Ghaus, Nawab. Installation, 62, 103. Installation picture by Lewis, 103, 128. Portrait of Nawab, 106. Installation picture described, 190. Biographical notice of Nawab, 191.

Goldingham, John. Architect of the Banqueting Hall, 51. His appointments, 88.

Government House, Triplicane. Purchase, 28. Damaged by French, 29. Development, 32, 35. Enlargement by Lord Clive, 50, 51.

Government House, Ootacamund, 35, 180.

Governors. List, 7–16.

Grant Duff, Sir M. E. *See* Duff.

Grant, Sir Francis. Portrait of Marquess Tweeddale, 97, 143. Portrait of Marchioness Tweeddale, 97, 200. Portrait of Lord Harris, 110, 142. Biographical notice, 123.

Guindy Lodge. Acquisition, 34.

Gwillim, Sir H. Difference with Lord William Bentinck, 151.

Hamilton, Alexander. Account of Fort St. George, 21. Reference to Town Hall, 36. Reference to Exchange, 38.

Harbour, Madras. Completion, 171.

Harris, Lord. Farewell address to, 110. Origin of portrait by Grant, 110. Portrait described, 142. Biographical notice, 142.

Hastings, Warren. Origin of print, 115. Print described, 225. Portraits, 120, note.

Havelock, Sir Arthur. Portrait described, 172. Biographical notice, 173.

Hayter, Sir George. Portraits of Queen Victoria, 109. Madras portrait described, 159. Biographical notice, 124.

Heber, Bishop. Description of Banqueting Hall, 53. Remarks on Home, 125. Eulogy of Lady Munro, 212.

Hickey, Thomas. Portrait of Marquess Wellesley, 32, 83, 163. Repair of Ramsay's pictures, 76. Restoration of Exchange portraits, 86. Portrait of Sir Eyre Coote, 87, 88, 167. Biographical notice, 124.

Hobart, Robert, Lord. Origin of portrait by Duke, 112. Portrait described, 209. Biographical notice, 210.

Hobart, Vere, Lord. Origin of portrait by Watts, 112. Portrait described, 181. Biographical notice, 181. Statue, 182.

Hog Hill. Levelling of, 30.

Home, Robert. Portrait of Cornwallis, 81, 153. Portrait of Coote, 82. Probably painted portrait of Medows, 82, 219. Transparencies, 86. Biographical notice, 125.

Hood, Lady. Parties, 50.

Hoppner, John. Portrait of Sir A. Wellesley, 85, 86, 205. Portrait of George Augustus Frederick, Prince of Wales, 107, 108. Biographical notice, 126.

Hughes, Sir Edward. Portrait, 120, note. Actions with Suffren, 120.

Hyder Ali. Annihilation of Baillie's force, 169.

Installation of Nawab Ghulam Muhammad Ghaus. Painted by Lewis, 105, 128. Description of picture, 105, 190.

Installation of Nawab Azam Jah. Description, 199.

Ives, Dr. Description of Fort St. George, 26. Of Walajah, 138. Of Walajah's sons, 187.

Java. Medal, 217. Expedition, 218.

Johnson, Dr. On Allan Ramsay, 130.

Johnstone, Commodore. Cape Expedition, 220.

Kalpi. Battle, 189.

Kent, East Indiaman. Loss of, 194.

Kettle, Tilly. Probably painted portrait of Shuja-ud-daula, 80, 188. Biographical notice, 126.

Kit Cats. Size, 80, note.

Knipe, Major. Design of fortifications, 24.

Labourdonnais. Capture of Madras, 25, 202.

Lally. Siege of Madras, 29, 137.

Lane, Thomas. Biographical notice, 195.

Lawrence, Stringer. Defence of Fort St. George, 29, 137. At Arcot, 59. Madras portrait, 99. Palk portrait, 100. Snodgrass portrait, 101. Portrait by Gainsborough, 102. Portrait of Lawrence with Walajah described, 134. Biographical notice, 135. Monument in Westminster Abbey, 137.

Lawrence, Sir Thomas. Portrait of Sir S. Auchmuty, 91, 216. Portrait of S

T. Strange, 92, 214. Portrait of Lady Munro, 93, 211. Biographical notice, 127.

Lewis, Frederick Christian. Restoration of pictures, 95, 96, 97. Installation picture, 105, 190. Portrait of Nawab Azam Jah, 104, 199. Biographical notice, 127.

Library, Connemara. 178.

Lighthouse. On Exchange, 40. On Esplanade, 144.

Lindsay, Sir John. Minister plenipotentiary, 61, 138. Invested with Order of Bath by Walajah, 139.

Lorimer, John Henry. Portrait of Mr. Adam, 113, 178. His work, 128.

Lotteries. For the Exchange, 39. Disposal of funds, 89.

Macartney, Lord. Portrait, 120, note.

Macbeth, Norman. Portrait of Mr. Morehead, 111, 185. Biographical notice, 128.

Macnaghten, Sir Francis. Portrait by Chinnery, 122.

Macpherson, Sir J. Description of Walajah, 138, note.

Malacca. Expedition, 210.

Malavelly. Battle, 165, 207.

Malcolm, Sir John. Portrait, 120, note.

Marina, Madras. Laid out, 176.

Master, Streynsham. Portrait, 120, note.

McNeill, Malcolm. Biographical notice, 195.

Medows, General. Portrait in Exchange, 39, 80. Origin of portrait, 81. Its identification, 82. Portrait described, 219. Biographical notice, 220.

Merrick, Emily M. Portrait of Lady Wenlock, 115, 221. Biographical notice, 129.

Montagu, Lady Susan. Married to Marquess of Tweeddale, 201.

Monte Video. Sir S. Auchmuty at, 218.

Morehead, Mr. W. A. Origin of portrait by Macbeth, 111. Portrait described, 185. Biographical notice, 185.

Mornington, Earl of. *See* Wellesley, Marquess.

Muhammad Ali. *See* Walajah.

Munro, Lady. Origin of portrait by Lawrence, 92, 93. Portrait hung in College Hall, 93. Transferred to Banqueting Hall, 94. Engraving by Lupton, 94. Portrait described, 211. Biographical notice, 211. Entertainments, 212.

Munro, Sir Thomas. Memorials to, 93. Origin of portrait by Shee, 93. Engravings, 93. Portrait hung in College Hall, 93. Transferred to Banqueting Hall, 94. Portrait described, 145. Biographical notice, 146.

Munro, Sir Hector. Invested with Order of Bath by Walajah, 139. Battle of Buxar, 189.

Mutiny. Madras Officers, 150. At Vellore, 151. Bengal Officers, 204.

Naib-i-Muktar. Prince Azim Jah, 192.

Nandidrúg. Capture, 155, 221.

Napier and Ettrick, Lord. Origin of portrait by Dickinson, 112. Portrait described, 182. Biographical notice, 183.

Nawabs of the Carnatic. List of, 56.

Nilgiris. Opened up by Lord Elphinstone, 191.

Norton, Sir John. Biographical notice, 195.

Oakes, Augustus. Biographical notice, 195.

Orr, John. Biographical notice, 196.

Oudh. Restoration of Nawab Shuja-ud-daula, 189, 204.

Painters, Portrait. In Madras in 1806, 87.

Paintings. *See* Pictures.

Palk, Sir Robert. Portrait of Lawrence, 100. Memorial to Lawrence, 137.

Palmer, Sir Ralph, 92, 194.

Pánipat. Battle, 189.

Pantheon. Assembly rooms, 41, 42. Dinner to Sir A. Wellesley, 85.

Pegu. Capture, 195.

Peninsular Campaign. 207.

People's Park. Acquisition, 30, 141.

Periyar. Dam completed, 171. Project investigated, 184.

Pickersgill, Henry William. Portrait of Lord William Bentinck, 95, 150. Biographical notice, 129.

Pier, iron, Madras. Founded by Sir C. Trevelyan, 141.

Pindáris. Operations, 196.

Pictures, Collection of. Tabular list, 66. Missing pictures, 72. Restoration by Colnaghi, 113. Restoration by Soundy, 115. Injury to, 116. Costumes represented, 117, 118, 119. Deficiencies, 119. Additions suggested, 119. Pictures relating to old Madras, 120, note. List of pictures restored, 121. Historical pictures by Home, 125.

Pigot, Governor. Additions to fortifications, 26. Defence of Fort St. George, 29, 137. Abduction, 61. Portraits, 119, note, 120, note. Rendition of Tanjore, 213.

Pillar Godown. Origin, 46.

Pitt, Thomas. Portrait, 120, note.

Plassey. Battle, 169, 204.

Polilúr. Battle, 146, 169.

Pondicherry. Boscawen's siege, 136, 202.

Porto Novo. Battle, 146, 169.

Pottinger, Sir Henry. Portrait, 120, note.

Powis, First Earl of. Portraits presented, 90.

Prints in Collection. Tabular list, 74. Presentation by Officers of 4th Light Cavalry, 115.

Railway, East Coast. Construction, 171, 177.

Rampa. Revolt, 180.

Ramsay, Allan. Portrait of King George III, 75, 157. Portrait of Queen Charlotte, 75, 162. Biographical notice, 129.

Rangoon. Siege, 196.

Ravenshaw, Captain. Survey of Madras in 1822, 30.

Recorder of Madras, 215.

Reinagle, Philip. Pupil of Ramsay, 75, 129.

Reynolds, Sir Joshua. Portraits of Stringer Lawrence, 100, 102.

River, North. Diversion, 26, 27.

Roach, Major. Survey of fortifications in 1733, 24.

Robins, Benjamin. Remodelling of Fort St. George, 26.

Ross, Colonel. Completion of Fort St. George in 1787, 30, 31.

Saadat Ali, Nawab. Portrait by Chinnery, 122.

Saadatullah Khan, Nawab. Carnatic, 58.

Schoefft, A. Portraits of Azím Jah and Ghulam Muhammad Ghaus, 106.

Seringapatam. Medal, 145, note. Attack in 1792, 155, 221. Assault in 1799, 165. Plunder, 166.

Shee, Sir Martin Archer. Portrait of Sir T. Munro, 93, 145. Biographical notice, 130.

Shuja-ud-daula, Nawab. Identification of portrait, 79. Attributed to Kettle, 80, 126. Portrait described, 188. Biographical notice, 189. Restoration of Oudh, 204.

Sim, Duncan. Biographical notice, 196.

Smith, George. Portrait of Lord Connemara, 115, 176. Biographical notice, 131.

Snodgrass, Thomas. Singular conduct, 101.

Sobraon. Battle, 193.

Specialists. Appointment, 175.

Srirangam. Surrender of French, 102, 136.

Standard of Tippu, 164.

Statues. Sir T. Munro, 147. Lord Cornwallis, 153, note, 155. Lord Hobart, 162. Lord Clive, 204.

Steel, Sir Scudamore. Biographical notice, 196.

Strange, Sir Thomas. Origin of portrait by Lawrence, 92. Portrait described, 214. Biographical notice, 215.

Stuart-Wortley, A. J. Portrait of Lord Wenlock, 117, 170. Biographical notice, 131.

Thiriot. Account of transfer of pillars, 45.

Thousand Lights, 213.

Tippu Sultan. Portrait, 120, note. Death, 165.

Tippu Sultan's Standard. Presented to Marquess Wellesley, 84. Depicted in portrait of Marquess, 84. Conveyed to England, 85.

Town Major. Abolition of appointment, 141.

Town Hall. Mayor's Court, 36. Prisons, 36, 37. Portraits, 37, 80, note.

Trapaud, Colonel. Chief Engineer, 30 note, 41.

Treaty. Definitive, 151. Partition, 164, 165. Benares, 189.

Trevelyan, Sir Charles. Origin of portrait by Walton, 111. Portrait described, 140. Biographical notice, 141.

Trichinopoly. Lawrence's campaign, 136, 203.

Tweeddale, Marchioness of. Origin of portrait by Grant, 97. Portrait described, 200. Biographical notice, 201.

Tweeddale, Marquess of. Origin of portrait by Grant, 97. Presentation of plate, 98. Portrait described, 143. Biographical notice, 144.

Twining, Thomas. Description of Fort St. George, 32.

Umdát-ul-Umara, Nawab. Accession, 62. Identification of portrait, 80. Treasonable correspondence, 166, 214. Portrait described, 213. Biographical notice, 213.

Uniform. Types depicted, 117, 118, 119. Windsor, 164.

Union Flag. Prior to 1801, 85, 154. On Fort Square, 164.

Uscan, Petrus. Builder of Marmalong Bridge, 37. Portrait, 37, note.

Valentia, Lord. Description of Chepák Palace, 190. Visit to Azím-ud-daula, 198.

Varma, Ravi. Portrait of Duke of Buckingham, 112, 179. Biographical notice, 132. Portrait of Sir A. Havelock, 172.

Varma, C. Raja Raja. Work of, 132. Assisted in portrait of Sir A. Havelock, 172.

Victoria, Queen. Origin of portrait by Hayter, 109. Acquisition of print, 115. Portrait described, 159. Biographical notice, 160. Print described, 224.

Villiers, Francis. Biographical notice, 197.

Volunteer Battalions. Enrolment, 215.

Walajah, Nawab. Nawab of the Carnatic, 59. Proposed residence in Fort, 59. Palace at Chepák, 59, 60. Indebtedness, 61. Portrait by Kettle, 77, 78, 126. Small size portrait, 78. Portraits described, 134, 139. Acknowledgment of pictures received, 79. Portraits by Willison, 103. Biographical notice, 137. Personal descriptions, 138. Investiture by, with Order of Bath, 139. Eulogy, 139.

Walajah with Stringer Lawrence, Portrait of. Acquisition of picture, 78, 99. Identification, 99. Portraits described, 134.

Walker, Sir G. T. Orders on dress, 118.

Wallace, General. Missing portrait, 97.

Walpole. Description of Queen Charlotte, 163.

Walton, John Whitehead. Portrait of Sir C. Trevelyan, 111, 140. His work, 132.

Waterloo Campaign, 207.

Watson, Admiral Charles. Portrait, 120, note. At Gheriah, 203. At Calcutta, 203.

Watson, George. Portrait of Sir George Barlow, 113, 148. Biographical notice, 133.

Watts, George. Portrait of Vere, Lord Hobart, 112, 181. Biographical notice, 133.

Wellesley, Marquess. Scene of portrait, 32. Portrait in Exchange, 80. Painted by Hickey, 83. Contemporary reference to portrait, 84. Portrait described, 163. Biographical notice, 165. Other portraits, 165.

Wellesley, Sir Arthur. Entertainments, 42, 85. Portrait in Exchange, 80. Origin of portrait by Hoppner, 85, 86. Its repair, 89. Portrait described, 205. Biographical notice, 206.

Wenlock, Lady. Origin of portrait by Miss Merrick, 115. Portrait described, 221. Biographical notice, 222.

Wenlock, Lord. Origin of portrait by A. J. Stuart-Wortley, 117. Portrait described, 170. Biographical notice, 171.

White Town. Construction, 18. Fortifications, 21.

Willison, George. Portraits of Walajah, 103. Portrait of Pigot, 119, note.

Wilson, James. Scheme of Taxation, 141, 185.

Writers' Buildings, 202.

Yale, Elihu. Portrait, 120, note.

Yorktown. Capitulation, 154.

Zudi Khan. Governor Thomas Pitt's request for his portrait, 78.

Zulfikar Khan. Nawab of Carnatic, 67.

79047